

ARTISTIC HOUSES

BEING A SERIES OF

Interior Views of a number of the Most Beautiful and
Celebrated Homes in the United States

WITH

A Description of the Art Treasures contained therein



VOLUME TWO.—PART I

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MR. H. VICTOR NEWCOMB'S HOUSE AT ELBERON.

THAT most picturesque and exclusive summer resort, the village of Elberon, New Jersey, which the sojourn and death of the late President Garfield have caused to become not less interesting to the historian than to the contemporaneous excursionist, has no more inviting a residence than that constructed by Messrs. McKim, Meade & White for Mr. H. VICTOR NEWCOMB, of New York city. The general exterior plan of this beautiful villa is that of the Casino, at Newport, and the architects not having felt themselves cramped for space, the visitor receives a corresponding impression of freedom and roominess, especially in the extraordinarily spacious hall, and experiences a fine pleasure in drawing a long breath. For he is in an apartment scarcely less than twenty-five feet by fifty, its bay-window alone—and a most delightful retreat is this bay-window—being, perhaps, twenty feet in diameter. Standing in the center of the hall, and facing this prettily-screened resort, Mr. Newcomb's guests may turn to the right into the parlor, or to the left into the dining-room and thence into the billiard-room, or, if they choose, may take a backward direction and soon find themselves within the library. First of all, however, they are likely to note the generous and chaste finishing of darkened American oak that appears in both ceiling and walls, the brick and marble floor, and the very large and remarkable specimen of Chinese bronze which stands at the left of the bay-window, speaking in eloquent terms of the quaint constructive conceits and facile sculptural execution of that ancient nation of the Orient.

Orient. Nor will due attention be lacking to that other sculptural curiosity, the bronze blower that partly covers the fire-opening of a hearth large enough for a man to walk about in, and to the exceptional size of the immense polar-bear skin that serves as a rug in front of it. The excellent quality of largeness belongs also to the variously-patterned easy-chairs which, on every hand, allure the tired limbs—if, indeed, in a place so nobly pleasant, one is justified in supposing the possibility of personal weariness.

Drawing-room.

Mr. Newcomb's drawing-room is a modified Louis Seize, in white and gold, the walls being hung in leather with gilt decorations; his library is finished throughout in California red-wood, and his dining-room in mahogany. No visitor can enter a suburban villa like Mr. Newcomb's without feeling that it is an honor at once to American taste and to American wealth.

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MR. BRADLEY MARTIN'S HOUSE.

THE unusual width (fifty-two feet) of Mr. BRADLEY MARTIN'S house, No. 22 West Twentieth Street, makes possible a succession of vistas which art has transformed into beauty. From the library, at the right of the principal entrance, one looks across the hall and along the gay splendors of the Louis Seize drawing-room; or, in a southerly direction, across the music-room and into the tapestried luxuriance of the dining-room; from the first landing of the main staircase, which occupies an immense square shaft lighted by the stained glass of the roof, one sees the center hall and the drawing-room, or the center hall and the billiard-room, or, if he turns completely around, the main hall and the library; from the billiard-room, through the center hall into the dining-room is another charming vista, and there is scarcely a point of view on the first floor but presents its own special and pleasing prospect. *Varied views.*

Another general feature of the interior consists of the abundance of rare and beautiful *objets d'art* from European palaces and treasure-houses. *Objets d'art.* Almost every room contains these costly attractions, and invites the student of history to give his lore an airing, and his capacity for appreciation an outlet. Here is the dining-room, its wainscot and ceiling of English bog-oak carved and paneled; its wall-spaces hung in Beauvais tapestries so fresh, distinct, and clear as to beguile the spectator into forgetfulness of their great age, unless he reflects upon that mellowness of brown tones of the figures of the continuous story of *La Chaise* which only the centuries can impart; its window-hangings of garnet plush framed in similar tapestry; its *portières* before the entrances to music-room, hall, and billiard-room—fine old embroideries, fit to make
make

*Portrait
by Carolus
Duran.*

make a connoisseur's mouth water. How softly glowing are the splendors of the pair composed of old Mexican saddle-cloths and Spanish altar-cloths, with their elaborations of silver and gold threads on a ground of garnet plush; and of that other pair, where antique French appliqué of gold disports itself on stuffs of a similar red—things fit to adorn the walls of a national museum, and to stimulate the senses of artists! The only oil-painting is a portrait, by Carolus Duran, of one of the host's children—a girl of six or eight summers—which deserves high rank both as an imitative and interpretative work, and appeals not less interestingly to a stranger than to a member of the family. The drawing, unlike Bouguereau's, is correct without rigidity; the flesh-tints, unlike Gérôme's, have neither crudeness nor metalism; the pose is as easy as a Lefebvre, the realism as refined as a Jacquet, the brush-work a happy compromise between impressionism and pre-Raphaelitism, and the sentiment fascinating.

*Dessert-
service dec-
orated af-
ter designs
by Angeli-
ca Kauff-
mann.*

The very remarkable dessert-service of porcelain, made by the Messrs. Minton, and painted by Mr. Thomas Allen after designs by Angelica Kauffmann, is very well known in London, where, some years ago, it was on public exhibition and much admired, one writer saying that, "whether regard be had to the spirited and accurate drawing of the figures, the delicacy of the color, the splendor of the gilding, or the general style and finish of the 'potting,' the artistic merit of the ware in all respects, both of manufacture and embellishment, will be equally apparent"—praise likely to be pronounced deserved by those who have seen these delightful specimens of English ceramics. On each of the chairs is embroidered in silver and gold thread the Martin coat-of-arms (gules on a chevron, or three talbots passant sable; crest—on a globe, or, a falcon rising argent gorged with a ducal coronet). The immense chandelier of solid brass, containing candles only, was manufactured by Lerolle, of Paris, who is variously represented elsewhere in the house. Some of the sconces are really notable by reason of reflectors of pale-red glass, which throw colored light with fine effect upon the tapestry hangings of the walls. Over the fire-opening a gray French stone shows

shows a bas-relief of a salamander vomiting flames. The massive square dining-table, of bog-oak with three legs on each side, is capable of being enlarged, by the addition of leaves supported firmly by legs, so as to seat comfortably twenty-four persons, while still retaining its squareness. Queen Anne and Empire silver-plate glistens from the top of a cabinet, and from the shelves of the immense sideboard.

Most of the furniture of the music-room is of ebony, embellished with gilt and ivory inlays, and the mahogany writing-desk reveals gilt ornamentation of exquisite design and execution. Curiosities of *bric-à-brac*, *bijouterie*, and *vertu* abound. The antique gold sconces came from an ancient French palace. The rare old English sugar-bowl and the extremely light Worcester vase; the Lerolle clock on the mantel; the Italian candlesticks of solid beaten silver; the antique toilet watch in a case of enameled silver; the mother-of-pearl fan, painted in water-colors by Depeine to represent huntsmen, horses, and dogs at a meet at Fontainebleau; the portraits on ivory of his two children, by an East Indian artist; the large Worcester vases on the piano, and the Louis Philippe clock, bought at the sale of that monarch's effects in 1848—are extremely interesting; and the tiger-skin from China, with its full head and well-defined, dark stripes, has the rarity of a thoroughly model specimen.

In the library, furnished in butternut and an exotic wood so hard that it sometimes smokes when cut, the doors are hung with *portières* of Gobelin tapestry; and one notices also, over the Empire writing-desk, a small curtain of tapestry designed after Cot's piquant painting, "Le Printemps." A Louis Seize clock, of great beauty, hangs from the wall, and two pheasants, one a Reeves, decorate the mantel. The pair of Russian bronzes, representing horses and riders, are characterized by the rare naturalism of a free and pervasive sense of life. An exquisitely-wrought little silver frame, that incloses a photograph of a lad, came from a château at Spiez, on Lake Thun, and once belonged to the Von Erlach family; it is not rococo-work at all, but the genuine article. Another exquisite frame is of silver, studded with real diamonds, and

and further enriched with the yellowish-green tint of a transparent *peridot*.

*Louis
Treize
salon.*

Passing through the hall, with its wainscot and ceiling of carved oak, and its Beauvais marine and Gobelin tapestries—the latter made after special designs by Le Brun, and under his superintendence—we enter Mr. Martin's resplendent Louis Treize *salon*. The Genoa *velours* hangings are surmounted with Louis Treize silk plumes, and repeated in the upholstery of the gilded furniture. The immense chandelier of dull crystals (like those in the room where Louis Treize died) shows the gilded cherubs of the early Louis Quatorze period; the *portières* are of old priests' garments; the Campan marble of the mantel (made in Paris) has heavy gilt ornaments; and on the immense onyx slab that covers the center-table is a clock, shaped like an elegant vase, standing upon a fluted plinth and crowned with a cherub, the time-piece itself being enriched with brilliants, and provided with two movable circles, one indicating the hours and the other the minutes, while a serpent, coiled around the base, erects itself, darts forth its head, and, with forked tongue, marks the exact moment for which the spectator is looking. Two noble vases on the mantel were *chef-d'œuvres* of the Hamilton collection, and have entered into the permanent literature of ceramics. The fire-screen is of Gobelin tapestry in an antique frame; the andirons are copies of those in the Hôtel-de-Ville, at Orleans; the painted panels of the two cabinets are Italian brush-work on a gold ground, two hundred years old; the console-tables, with lofty pier-glasses, bear antique *torchés*. Ceiling and walls are bright with silver, bronze, and three tints of gold, and the parquetry is of solid oak.

Center hall.

On the floor of the center hall (which extends upward three stories) lies an antique Eastern rug with a sheen like that of silk. The six chairs are Italian specimens, carved each in one piece, and found in Amsterdam, whence they seem to have gone as models for reproduction; the seats are embroidered in *petit-point*, on a rude fabric that antedates canvas. The large, standing Louis Seize clock is a wonderful example of complicated mechanism, and needs to be wound up only once in six months.

months. The huge mantel, with its elaborately and boldly carved coat-of-arms, and its heads of a buck and two roe deer, displays a fire-opening baronial in size and in the radiating of a hospitable warmth. There are no furnaces in Mr. Martin's house, the rooms being heated entirely by using the fire-places.

Leaving behind us the billiard-room, whose billiard-table was made to order after a special pattern, and whose walls are hung with capital examples of Rico, De Neuville, Bouguereau, and Grützner, we ascend the principal staircase and enter Mrs. Martin's most sumptuously-furnished bedroom, whose dimensions are not less than twenty-eight feet by twenty-five. It is a perfect Louis Seize—even the gilt door-knobs were brought from Paris—and one scarcely knows what to admire most, the curtains of dark-blue plush, with borders of laurel in gold embroidery, the furniture of mahogany ornamented with brass—all of it made in Paris—the exquisite Vernis Martin effects of the toilet-table, the delicacy of the metal-work enrichment of the center-table, the real Sèvres blue vases from the Louis Philippe sale, the bell-ropes of red velvet with clasps of gilt, the odd little clock made by Lozillon, of Rouen, the Louis Seize cabinet writing-desk, the chased-silver toilet-set, the sapphire-blue plush of the furniture-coverings and the bed-spread, or the curtains of real lace designed in oak-leaves. This beautiful and commodious apartment is luxury itself in the service of art.

Mrs. Martin's apartment.

MR. WALTER HUNNEWELL'S HOUSE.

COMMONWEALTH AVENUE, Boston, is lined on each side with noble residences, one of which belongs to Mr. WALTER HUNNEWELL, and is situated at No. 261. To speak of Mr. Hunnewell's house as palatial would be appropriate enough, if we have respect merely to the original signification of the word, which, though applied by the Romans, in the time of Augustus, to the residence of the king on the Palatine Mount, and later to any royal residence, was first used much earlier by the Greeks to indicate a magnificent house, whether occupied by kings or not. For, on one occasion—if Procopius is to be trusted—a certain citizen named Pallas, who had erected such an edifice, performed the work so well that the name of the builder came at length to stand as a general designation. It is easy to see that the far-famed Pallas has many successors in and about the Back Bay region of Boston. The least observant visitor is struck by the fact, and the more carefully he is able to inspect that neighborhood the more surely and often is he impressed by it. In that delightful place, which, by reason of its nearness to the Public Garden and the Common, as well as to the outlying rural districts, so combines the charms of country and city, there seems to be room enough and to spare. The general architectural effect of the interior of this house has, moreover, something that is a reminder of the typical old manor-house of the earliest epoch of the republic. A late writer, treating this subject, notices especially “the immensely large rooms,” and “the two main halls of entrance, each of them eighteen feet wide,” in the old Philipse manor-house; “the great central hall, opened throughout the entire interior,” of the Roger Morris

*Spacious
halls.*

Morris house; the "effective stateliness," and the "spacious hall," of the old Althorpe mansion; the "broad hall with a large square room on each side of it," in the old home of Peter Van Brugh Livingston; the "central hall, wide enough for a cotillion-party," of Colonel Beverley Robinson's house, once the headquarters of General Putnam; the "spacious wainscoted rooms with high ceilings," of the Schuyler mansion at Albany; and, although Mr. Hunnewell's house would have seemed to the residents of those old manor-houses the very paragon and perfection of comfort, surprising them by the abundance of those modern conveniences which—as we think nowadays—are so indispensable to a reasonable existence, and which would tempt no American to exchange them for the best provision to have been found in the celebrated house of Pallas himself, yet one feels instinctively that it possesses more than an echo of the charm that most distinguished the notable old homes of the colonial period. While we must admit that "domestic architecture, as an art, is eminently progressive in America," the contemplation of such abodes, in the light of the "cabined and confined" aspect of the great majority of city houses in the fourth quarter of the nineteenth century, does not lend itself as an argument in favor of the proposition. An easy ascent leads from the large, square hall

*Drawing-
room.*

to the drawing-room on the second floor—a spacious apartment, extending along the entire front of the building, and furnished in a style at once simple and luxurious. A mahogany writing-table in the center, painted in designs of exquisite pattern, the top covered with leather whose decoration is in gold, represents very well the elegance of the varied array of furniture that surrounds it, beneath the golden-toned but quiet frescoes of the ceiling. All the wood-work is painted a dark red, and the walls are covered with a beautiful fabric of silk and linen, the silk being of a lighter red, and the linen of an old gold. Choice porcelains and pieces of *faïence* appear behind the glass doors of a cabinet, as well as in other places, and there are two fire-places, one at each end of the room.

Opposite the drawing-room, and directly across the wide hall of the
second

second floor, is the dining-room—its wainscot, door-trimmings, and window-frames of oak, its walls painted a deep red, its ceiling divided by oaken beams into large panels, decorated with conventional drawings in warm colors. A piece of mellow-toned tapestry, speaking eloquently of the happy co-operation which Time has in his power to offer to the artist, glows above the mantel-shelf, within the frame-work of the mantel itself, absorbing light from every surrounding that can part with it, and radiating light as if such were the chief pleasure and function of its existence. These old tapestries, with their soft and vital warmth of color which is the despair of the oil-painter, constitute also a decorative charm which the artist in fresco may envy but can not reproduce. No matter how rich or importunate may be the attractions of other parts of a room, the part adorned with a specimen of fine old loom-work always holds its own, and usually comes out first-best. Nor is the difficulty of producing such work its least interesting feature; for the history of art during and since the classic epoch is the history of a struggle, and the triumphs which have stood the test of centuries were not easily achieved.

The stained glass and the hangings of golden browns in the bay-window, the tapestry hangings of the double door-way to the hall, and the embossed-leather coverings of some of the chairs, are other noticeable features; and, as we descend the stairs, our attention is fixed upon the rare beauty of the wall-paper that occupies the wall-spaces of the entire hall, and probably can not be found elsewhere in this country. This extraordinary piece of mural decoration, brought to this country by Mr. Richard Codman, of Boston, presents a delicate and soft effect of gold, silver, and light blue, and is known as the "St. James's Palace" variety of Morris's wall-hangings, from the fact that it was chosen to adorn the interior of that celebrated home of kings. Mr. Morris has written a good deal about art in general and decorative art in particular, and his views wear the air of coming from a man who knows what he is talking about; but, if anybody should doubt that Mr. Morris really does know what he is talking about, the skeptic would be likely to banish his Pyrrhonism if he saw the delightful result of this combination in purely

purely conventional designs of gold, silver, and light blue. One of Mr. Morris's admirers wrote recently in warm terms of his well-known pomegranate-paper, copied from an eighteenth-century one, which, in turn, was itself a copy from damask-and-leather patterns; also of a dark-red poppy design, whose flowers mingled dimly with a little gold, like sun-rays in water. We wonder if the writer ever saw this "St. James's Palace" variety; and if, besides its sweet and quiet lusters, the pomegranate and poppy specimens would be so impressive? All the wood-work of the hall is painted a creamy white, and from a stained-glass window away up in the roof hangs a lantern of wrought-iron, illuminating its environment with distinction.

MR. J. C. PHILLIPS'S HOUSE.

THE decoration of the Renaissance interior of Mr. J. C. PHILLIPS'S *Renaissance interior.* house, at the corner of Marlborough and Berkeley Streets, Boston, is the work of the Messrs. Cottier, of New York, and Mr. Richard Codman, of Boston, and shows at every turn the evidences of trained and alert good taste. The roomy hall—not too roomy for a private house, but roomy enough for a sense of freedom and airiness—opens at the right into the dining-room, into the library, and into the bright little Pompeian reception-room; and at the left into the parlor, into the drawing-room (through a recess), and into the rear hall. The wide stairway, reached directly opposite the front door, has two flights, lighted by a stained-glass window above a deep well. A lantern, hanging in the well, illuminates not only the steps and landings of the stairs, but the beautifully-frescoed ceilings of the several stories; and other windows of stained glass adorn the first story. All the rugs are old Turkistan, of unusual color-values; the walls are wainscoted in oak, and the wall-spaces painted in monochrome of a bright red. Handsome *portières* of embroidery and appliqué on olive-green plushes appear in all the doorways, so that this hall invites the guest to expect much pleasure.

The guest is not disappointed. If he passes into the parlor, he sees *Colors of drawing-room.* a quiet and effective combination of colors, ranging from that of the slightly-darkened butternut of the wood-work, through the blue-green silk of the wall-hangings, to the old gold, old blue, and old red of the ebonized furniture. A learned and competent demeanor possesses the aspect of the ceiling, where the Messrs. Cottier have inserted some canvas-panels designed in low tones and thoughtful semi-heraldic devices.

From

View from
bay-win-
dow.

From the large bay-window in one corner the scope of view is unusual, comprising successively the golden, gleaming dome of the State-House, the tender greens of the Common and the Public Garden, and the placid grays and blues of the Charles River. A lovely child's head, by Bouguereau, hangs between the front windows; a sunset Daubigny, with lush, rank grass, and cloud-reflecting foreground stream, on the opposite wall; a Fromentin, near by, shows a body of pilgrims just landed on a river-bank; a Ziem, across the room, treats with unwonted success the varied problems of light and color presented by the going down of the sun on a fine evening in the presence of the Grand Canal and the Doge's Palace; Lambinet's "Shady Pool" is a retreat that makes the old man fishing there from a scow an object of envy; and a young girl's face and figure, drawn in crayon by Rowse, sustain the reputation of other charming delineations by the same pencil.

Copper
panels of
screen.

Between the parlor and the drawing-room a small passage-way is partly occupied by Crawford's clever marble statuette of Cupid, and in the drawing-room itself the first art-object to greet the eye is a unique screen of three copper panels, painted by Mrs. Ware, and framed lightly in carved rose-wood. Its pictorial representations on one side are of deer in the forest, of birds and boughs; and on the other side, of a summer-house, with terraced gardens, in which a gaudy yet modest-toned peacock disports himself to an accompaniment of gold-fish and dragon-flies. The very delicate hammering of the copper ground has brought forth with rare skill the outlines of sky, hill, and river. Two superb Corots on the wall behind it are finished pictures, rather than mere sketches, and therefore do justice to that master's genius. They need no signature, since no living painter could duplicate them. A full-size three-quarter standing oil-portrait of Wendell Phillips, by Vinton, commands attention, and detains it; the subject is eminently attractive, and the artist's handling of it a *tour de force*. There is a Schreyer over the mantel-shelf, and an Alfred Stevens—a violoncello-player—opposite. The mural decoration is in claret-colored silk, and all the wood-work is of painted satin-wood. Very handsome and elaborate

elaborate is a *portière* in brown plushes, embroidered in gold-thread at South Kensington.

The ceiling of the dining-room, whose wood-work everywhere is of oak, has been painted in oils to represent a mass of pomegranates growing all over it, the drawing being semi-conventional and semi-naturalistic; but the architectural feature of the apartment is the unusual depth and width of the coved recess constructed for the mantel and hearth, with cushioned side-seats for post-prandial smoking—a most comfortable and hospitable retreat. The walls are hung in jute, of light and dark greens, and through the large bay-window that overlooks the garden one hears the singing of birds. Oil-paintings by Van Marcke, De Cock, and Boughton, make themselves felt, and so does the handsome Oriental rug on the floor. Between this room and the library lies the conservatory; and, as for the library in oak, the noble and notable thing is the fact that it is a real library—a home for books.

Finally, it is to be said of Mr. Phillips's house, that the interior decoration, as a whole, manifests an intelligent recognition of the effect of colors; and we shall indicate what we mean, in this connection, by quoting the following passage from the writings of M. Charles Blanc: "Colors and forms, so to speak, are the vowels and consonants of the silent language of creation, and both these terms are united in light, which makes us comprehend form and see color, by giving relief to the one and qualities and shades to the other. Nature does not always employ her two modes of expression; she has not given form to everything, neither has she colored everything. The sky, the air, the mist, have colors which are bounded by no outline. On the other hand, Nature has delineated with precision certain forms without adding to them any color that we can lay hold of—as, for example, rock-crystal and carbonate of lime—we therefore call them colorless. Without noticing the particular and purely local significations that different nations have attached to them, colors have human affinities and harmonize with our ideas, but especially with our feelings and our passions. This is why women, who are led by sentiment, attach more importance to

The dining-room.

Scheme of interior decoration.

*Extract
from M.
Charles
Blanc.*

to color than men do. It is not by a mere arbitrary arrangement that we find gayety in light, mystery and melancholy in the vagueness of shadow, and sadness in night. If there are countries, like India and Southern China, where white is an emblem of mourning, it is because the people of those countries are black or tawny, and because the decided contrast between the black and white is hard and distressing to the sight. A color, no doubt, is a trifle in itself, and only has its full value when it is in contrast or harmony with other colors. Nevertheless, between these two extremes—white, which absorbs all the sun's rays, and black, which does not reflect any—each color has an expression and a character peculiar to itself, and each is enlivened as it approaches its lightest shade, by its mixture with white, just as it is saddened and perishes as it approaches its darkest shade by its mixture with black. Yellow is the eldest daughter of light, and we must not be astonished if such a nation as the Chinese look upon it as the most beautiful of colors. Without yellow no spectacle can be splendid. Red is a favorite color with all the nations of the world. Just as it gives life to the human face by making the circulation of the blood transparent, so it animates all surfaces where it appears, and enlivens all the harmonies in which it plays a part. 'It is by means of red,' says Bernardin de Saint-Pierre, 'that Nature enhances the most brilliant of her beautiful flowers.' The expression of blue is one of purity. It is impossible to attach to this color the idea of boldness, license, or voluptuousness. Orange, the complementary color of blue, is a mixture of light and heat, of yellow and red, and plays a brilliant part in the decoration of the universe. Green, the color with which Nature has tinted the background of all her pictures, is the most suitable ground for other colors. It is true, then, that colors have in themselves not only an optical character, but in some sort a moral one, by reason of their close union with feeling. All is not relative, all is not arbitrary and variable, even in what appears to us more variable and arbitrary than anything in the world—color; but in dress and ornament a color has its proper expression only when it is isolated, or dominant—that is to say, when the colors

colors which accompany it are employed to add to its eloquence and contribute to its triumph."

These views, of course, are mentioned here not because, in each instance, they are taken as absolutely incontrovertible—for such, so far at least as the present writer is concerned, is not the case—but because they represent the effort of a cultivated and naturally artistic mind to express certain relations of æsthetic truth that undoubtedly exist, however imperfect may be man's apprehension of them. In the general chromatic results obtained by the decorators of Mr. Phillips's house, we think we discern a similar, though, of course, not identical, apprehension of those color-relations, and it is by reason of this fact that the introduction into our narrative of this passage from M. Blanc seems to be relevant.

MR. E. ROLLINS MORSE'S HOUSE.

A VESTIBULE of paneled oak with a red-marble floor leads into an inner vestibule whose walls are hung with Beauvais tapestry, and thence, up five stone steps, into the large square hall of Mr. E. ROLLINS MORSE'S house, No. 167 Commonwealth Avenue, Boston. The lowness of the ceiling of the morning-room, which opens from the hall, gives *Morning-room.* to that apartment an indescribable air of coziness and privacy. On each side of the wide mantel, of chaste and modest design, the recesses made by the chimney are converted into cabinets for *bric-à-brac*, and the walls, paneled in darkened oak, are brightened by a series of water-color drawings. The furniture consists of rich and varied specimens, no two of which are alike, with the exception of a pair of high-backed oaken chairs. Crimson rugs of Oriental manufacture lie upon the hardwood floor, beneath the painted panels of the ceiling, whose prevailing tone is a golden yellow. Opposite the mantel, and the deep-blue tiles that face the fire-opening, are rows of shelves for books, and the bay-window is draped in heavy stuffs of old gold. The unity of effect is unbroken, and the sense of restfulness pervasive.

On the second floor, the darkened oak of the wood-work of the drawing-room is relieved by the very rich, stamped-leather effect of the *Drawing-room.* old gold of the walls, by the soft, warm tones of the painted panels of the diagonally-divided ceiling, and by the varied hues of the silk that covers the furniture. A large cabinet of carved oak, a beautiful little rose-wood cabinet inlaid, a gay Japanese screen, and a well-disposed collection of *bric-à-brac*, deserve especial mention. In the bay-window stands a flourishing palm-tree. Among the oil-paintings we notice an artistically-constructed

*Oil-paint-
ings.*

artistically-constructed portrait, by B. C. Porter, of a lady in an evening-dress of white satin, with a swan's-down fan in her lap, and a string of pearls about her neck, sitting in an easy-chair of carved oak, her left hand resting upon one of its arms; a green landscape by De Cock; a singularly clear and sweet atmospheric effect by Mesgrigny, with reflections of grassy banks and dark-green trees in a foreground pool; and a bright Venetian Ziem. The tile-work about the fire-opening is charmingly painted, and on either side of it are book-cases of carved oak. Mr. Morse's house is decorated throughout in exquisite taste.

ROBERT TREAT PAINE'S (JR.) HOUSE.

A NOBLE old family mansion, built as long ago as 1825, by George W. Lyman, occupied by him till his death at the great age of nearly ninety-four, and so felicitously located as to show eight windows to the south, is No. 6 Joy Street, Boston, now the residence of his daughter, Mrs. Robert Treat Paine, Jr. The presence of such an edifice is a constant reminder of the comfortable style in which New-Englanders of substance have long lived in the Massachusetts capital. One feels like expanding his lungs, and expressing his appreciation of the common sense of the last generation of Yankee architects, when within the portals of so roomy, so substantial, and so well-lighted an abode. *Old family mansion.*

But recently Mr. Paine has erected an important addition in the shape of a magnificent dining-room—banqueting-hall, perhaps, it should be called—which would be a noteworthy feature in almost any palace of the Old World. Its dimensions are about thirty-five by thirty feet, and it contains a bay-window of proportionate amplitude. The use of oak, slightly darkened, extends to the entire surface of the walls, and the frames of all the panels are exquisitely carved in low-relief. The intention of the architect seems to have been to combine utmost quietude and reserve of effect with a lavish expenditure of material and of decoration, and it would be difficult to find in a private house a mantel-piece that more fully illustrated these interesting traits. The design of this elaborate specimen of architectural beauty appears in the picture that accompanies our text, where also are reproduced the deep and graceful oaken arabesques and other ornamentations that adorn the ceiling. A capital bronze statuette of Aristides, on the mantel-shelf, in front *Dining-room.*

*Mythical
head by
Vedder.*

front of a large beveled mirror of French plate, is supported on either side by bronze statuettes of Apollo and the Amazon. Around the cove, at either end, are cabinets filled with choice glass and porcelains, and behind the ashes on the hearth is a large mythical head of cast-iron, designed by Vedder in the spirit of his famous head of Samson, and smudged with smoke enough to lend it an added mystery. So successful is this modest piece of artistic ornamentation that one feels the time must come when our best artists generally will contribute the creations of their genius to the adornment of American homes in other shapes than in that of the oil-painting in a gilt frame. The best epochs of art have always witnessed the expenditure of artistic genius in services not less unassuming; it was not the destination, but the substance, of their work that most engaged the attention of the painter and the sculptor. And as, nowadays, our painters and sculptors are, as a rule, much dissatisfied with the amount of remunerative appreciation awarded to them by the public, and are painting canvases and modeling clay which seem destined to remain in their studios long before a purchaser arrives, the opportunity is especially attractive which opens to their efforts an active market in the interior decoration of the new American home. John Lafarge, Tiffany, Lathrop, Low, St. Gaudens, and other well-known artists, have already accepted the fortunate openings made by the changed conditions of the times, and there are scores of houses in our principal cities which their genius has rendered more habitable. A hundred of their brothers, whose souls languish for lack of popular appreciation, might find their truest happiness and reward by following in their successful footsteps.

*Dining-
room.*

This magnificent dining-room of Mr. Paine's is further adorned by the rich stained-glass decorations of its doors and one of its windows. The wall-spaces are covered with paper that suggests stamped and embossed leather. Built in a recess of its own, yet treated as an integral part of the wall, is the handsome, wide sideboard, with its pretty cabinet accompaniments, and its deep shelves covered with silver-ware, and choice porcelains and glass. Four chandeliers, not over the
table

table, but five or six feet distant from the corners of the room, abundantly illuminate the whole apartment, without tampering with the general decorative effect or occupying needed space, and are lighted by electricity. An immense Indian rug almost conceals the hard-wood floor, displaying a varied and winning scheme of color, which is emphasized in the ornamentation of the ceiling. The large wood-box, with griffins' heads and feet, is of white-oak; and on the dinner-wagon of darkened oak is spread a profusion of elegant silver-ware. Two portraits by the late Mr. Staigg, N. A.—one of Mrs. Paine, the other of a blue-eyed child of five years, who holds a handful of flowers in the fold of her white dress, her pose easy and graceful as life itself—hang side by side on the wall; and near them is an earlier portrait of an elderly gentleman, which is entirely in accordance with what we may call the fine old baronial flavor of this magnificent banqueting-hall.

*Portraits
by Staigg.*

MR. C. H. JOY'S HOUSE.

THE interior of Mr. C. H. Joy's house, No. 86 Marlborough Street, Boston, has two general features of distinction: first, the number and beauty of the family heirlooms that it contains; secondly, the number and beauty of the objects brought to it from England and from France, ^{Rare objects from abroad.} among which may be mentioned the lining of the fire-place and the pieces that constitute the mantel; the collection of old armor; the oaken panel over the fire-opening on which is carved the Joy coat-of-arms; the stone below it, cut with the legend "Warm ye in friendship"; the antique chest of carved oak, presenting medallion-panels of the coats-of-arms of England and France quartered, and London and Westminster quartered; the baronial chest opposite, adorned with a broad band of carving in high-relief representing a Bacchic procession; the beautiful piece of French tapestry above it, with *fleur-de-lis* designs; the choice old specimen of Gobelin at the first landing of the stairway, brought from France by an ancestor of the family just after the French Revolution, and used, together with two other pieces, to decorate Concert Hall on the occasion of the reception given to General Washington on his visit to Boston as President; and the other fine Gobelins, that serve as *portières* and mural decoration.

The intrinsic worth of these historic treasures is equal to their extrinsic interest. Independently of the associations of a long series of years, these objects possess artistic charm, and, even were the present fashion for antique furniture less potent than it is, every intelligent house-decorator would delight to utilize the chromatic values of these old tapestries and old oaks, and the fine artistic feeling of their designs

in

in wool, silk, and wood. Take, for instance, such a piece as the oaken chest, and contemplate it in the light of a paragraph like this: "Earlier than the screen, perhaps the very earliest piece of furniture of all, was the chest. Rude enough at first, although holding all the valuables, these chests were afterward elaborated with great care, and covered with carved figures. The Venetian coffer were famous for their beauty and exquisite grace; others were vast, bulky repositories, like the English 'standards,' sufficient, indeed, to be the hiding-place of half a dozen Ginevras, and used to hold the great arras and leather hangings when the family, having exhausted the fat of the land in one grant, moved with all their possessions to another. Chests constituted the chief furniture of the Italians, and were made with exhaustless richness. We frequently read of bridal coffer which held chests within chests, and countless odd places for the disposal of the customary paraphernalia; and our immediate ancestors were almost invariably provided with rude chests, elevated on short supports answering for feet and legs, adorned with some very simple carving and turning, usually with a series of plinths and pilasters in wood of another color, the chest itself being of birch or of unstained oak." There are scores of things in Mr. Joy's house which would serve as excellent illustrations for a book on the history of furniture.

*Dining-
room fur-
niture.*

In the dining-room, also, all the oaken wood-work was expressly imported from England; and the ceiling-decorations, painted in delicate tones on panels of cardboard, the oaken sideboard, mantel, table, and chairs, came too from what Hawthorne calls "our old home." The furniture and furnishing of the entire apartment were brought across the Atlantic to serve their present purpose. The walls are covered with family portraits by American and English artists. The breakfast-room adjoining is exclusively modern, with carved oak wainscot, window-frames, and ceiling, with corner cupboards, and a leaded sky-light; and the drawing-room, also adjoining, contains excellent specimens of Corot, Diaz, Luminais, Hamon, Jacque, Ribera, Lambinet, and Roybet—the latter a charming interior, with seven figures, and great richness of color.

Mr.

Mr. Joy's library, on the second floor, abounds in objects of historic and artistic interest, principal among them being three exquisitely carved and designed cabinets of the old *régime* in France; an oil-portrait of Mr. Joy's great-grandfather, the work of the immortal Gainsborough; the portrait of another ancestor by Copley; and two unique bronze Unique
bronze
statuettes. statuettes of Henry IV of France, and his wife, Maria de' Medici. These statuettes, which are considered remarkable specimens of the art, were studies from life, and are hence portraits in bronze. They were in possession of a noble French family until within a few years. A bay-window, approached by two steps, is enriched with stained glass, and with a noble bronze representation of St. George and the Dragon. An ivory fan, painted in water-colors on vellum, by Pietra da Cortona, is one of those *objets d'art* whose beauty does not tire. The walls and ceiling are of darkened butternut.

MR. HOLLIS HUNNEWELL'S HOUSE.

SITUATED in one of the most aristocratic and charming neighborhoods in Boston, and presenting the exterior of a noble mansion, Mr. HOLLIS HUNNEWELL'S residence is widely known and admired. The special feature of its plan consists in the position of the entrance, *Form of entrance.* which does not open, as usual, into the main hall, but lies in an L constructed for the purpose, so that on the occasion of receptions, balls, or other festivities, the guest is able to enter the building, ascend to the upper floor by a private staircase, and come down into the center of the house by the main staircase, his arrival, meanwhile, being unknown to the other guests, or even to the host. On ordinary occasions, however, communication between the entrance-hall and the main hall is as direct and easy as might ordinarily be expected.

Around this main hall are located the three parlors and the dining-room, and on the same floor, too, are found the library, the tapestry-room, and the ball-room. It is not difficult to see, from this general summary, how ample are the accommodations of this princely residence, nor how generous, even to affluence, is the spirit of its interior design. Mr. Hunnewell's house is one to attract the attention of the foreigner, familiar with the best similar examples in the capitals of Europe or their suburbs; and, the more extended and thorough his experience, the more appreciative will our traveler be.

Nor will his admiration be lessened as he examines in detail the equipment of these magnificent apartments, and notes the most striking peculiarities of their artistic effects. The parquet-floor of the ball-room was brought from Paris, and almost every piece of the furniture came
directly

directly from the same gay capital, and is redolent with suggestions of the luxurious epoch of Louis Quinze and Louis Seize, the mural decorations being of white and gold, after the style of the latter monarch. How many pleasing associations, social and æsthetic, are gathered for the delectation of the visitor in an apartment so furnished and adorned! And were he to turn the leaves of such a book as Racinet's "Costume Historique," he might almost fancy, if he shut his eyes, that the polished woods and suspended mirrors were reflecting the sparkling faces, the powdered wigs, the gorgeous robes, of the fair women of the court of Marie Antoinette.

*Louis Seize
mural deco-
rations.*

The contrast between this ball-room and the library is like that experienced by passing from the palace at Versailles to the palace at Hampton Court. If the ball-room is French, the dining-room, with its oaken finish and its leather-hung walls, is entirely English. A journey through France might not produce an impression half so Gallic as an entrance into Mr. Hunnewell's ball-room; while, as for the dining-room, you might almost surmise that you were in England itself.

Passing into the library, we are confronted with still another historic type. Here the general character and effect are of the Italian Renaissance; and the nut-wood work of the ceiling, principally arabesques, together with all the carved book-cases, was made in the city of Florence. Beautiful Italian embroideries lend their own special charm to the walls. The illustration that accompanies our text gives an incomplete idea of the variety, abundance, and beauty, of the costly articles of *bric-à-brac* and *vertu* that adorn the interior of Mr. Hunnewell's house.

*Italian Re-
naissance.*

MRS. D. N. SPOONER'S HOUSE.

THE curious Venetian brass knocker on the front door of Mrs. D. N. SPOONER'S house, No. 196 Commonwealth Avenue, Boston, consisting of the letter S in the shape of a twisting serpent in a dragon's mouth, acts as an appropriate introduction to an interior where are met together an unusual number of rare artistic objects from the Old World. Especially from China (for many years the home of the hostess) have come a multitude of quaint and beautiful things; and it is of Chinese art—of its history, and its singular purposes—that the visitor most often thinks, recalling perhaps those weighty words of Lübke: "Chinese art, so far as it was employed for religious purposes, received its impulse from Buddhism, which began to spread through the vast empire about the year 50 A. D., and gradually acquired exclusive sway. As, however, the character of this soberly-intelligent and practically-wise people, with their preponderating attention to worldly aims and gains, is diametrically opposed to the fanciful, poetic mind of the Indians, we find the forms of art considerably modified, the breath of deep symbolism and grand seriousness effaced, and in its place an effort after well-arranged elegance and varied ornament" (which, it may be interpolated, suit admirably some of the current ends of household decoration). "In the plastic arts of the Chinese we find a quaint extravagance in religious representations, combined with a certain intelligent conception of life and nature, which, in their paintings especially, is united with an unusually accurate but tedious and conventional style, in which we almost entirely miss that characteristic which alone gives value to art—activity of imagination. We here touch closely on the boundary-line of art, and gladly resign the

Chinese art-objects.

*Japanese
and Chi-
nese art.*

the entire field to the investigator of civilization and the collector of curiosities. The art of the Japanese is essentially linked with that of the Chinese. Their cabinet-work, which is wonderfully executed in a technical point of view—their toilet-cases, work-tables, *étagères*, and chests of drawers—possess the strange peculiarity of never being symmetrical in the arrangement of the sliding drawers; and the inlaid ornament obstinately avoids all regularity of design. The vessels of bronze, also the perfume-boxes, cups, and candlesticks, exhibit ugly forms of every kind, covered at the same time with fantastic devices. Many of these vessels assume the form of distorted monsters, or goblin-like creatures—the Japanese imagination, like the Chinese, constantly verging upon the grotesque. It is only where a *naïve* naturalism asserts itself in these works that a keen observation of nature and lively conception is apparent. As an illustration, we may mention these bronze candlesticks, which are formed of a slender, heron-like water-bird, standing on the broad back of a tortoise, and holding a water-plant in its beak, the opened blossom of which holds the candle. In writing and drawing books, in compendiums, and other works intended for instruction, we see landscapes, animals, and scientific representations of fishes and birds, reproduced with the most accurate observation and most exact characterization. Other books of the same kind depict in splendid colored prints the elegant life of the fashionable world of Japan; and others, again, in more homely representation, portray in woodcuts the doings of the people, the motley confusion in the streets of populous cities, feats of conjurers and athletes, merry-makings in the open air, and similar scenes. In these productions the rigorous precision of drawing, often falling into caricature and delighting to show its power in bold foreshortenings, claims admiration no less than the keen distinctness of expression, and the full meaning given to the gestures and movements of the body.”

*The draw-
ing-room.*

Entering the drawing-room, the crimson and gold of whose walls are echoed in lower tones in much of the upholstery, the visitor is struck by the abundance of the carved teak-wood. On each side of an ebonized mantel,

mantel, very rich in carvings, are two exquisite cabinets of ebony, supported on tables of teak-wood, and filled with odd and rare *bric-à-brac* of all descriptions. Around the large mirror on the opposite wall is a wreath, so to speak, of carved teak-wood. In the bay-window, on a carved teak-wood table, stands a notable ornament in the shape of a carved buffalo-horn. An old Chippendale cabinet, with the characteristic little bell-ornaments, displays, curiously enough, some traces of Chinese feeling. An interesting Holy Family by a pupil of Peter Paul Rubens, a charming Claude landscape with richest tones of sunset, and an original Domenichino, are sterling types of the painter's art. The ceiling is frescoed in delicate cool shades, and the *portières*, whose satin panels of light blue are inserted in a brownish old-gold plush, respond easily to the overtures of the Venetian tapestries, and the copper-colored plush of the window-hangings. A Roman lamp, of solid silver, is stamped with the mitre and crossed keys of a cardinal.

From this room we pass directly into the hall, and thence into the dining-room, the three apartments opening into each other, by double doors and drawn *portières*, with commodious and most pleasing effect. An old Venetian crane of hammered iron, whereon are hung some ample coffee-pots, monopolizes the large fire-opening, which is lined with white-marble sculptures from a palace of the Bride of the Adriatic. Silk tapestry *portières*, gorgeous in color, embroidered exclusively by hand, and displaying the coat-of-arms of the Grimanni family, are of associations similarly noble. The lanterns, fashioned after models in St. Mark's, illuminate an old portrait, very mellow in beauty of carnations, of an Italian countess who holds in an uplifted fold of her white dress a garland of roses. Choice porcelains shine from the segmental-arched cabinets on either side of the mantel, and Moorish plate and Italian *faïence* glisten against the orange-gold of the walls and the ivory-white of the wood-work.

The oval shape of Mrs. Spooner's dining-room is the principal factor of the beauty and utility of that delightful place; all the decoration feels the spirit of the winsome form, and four most convenient closets

—one

*Venetian
tapestry.*

—one of them used as a silver-safe, a second as a refrigerator, a third for glass-ware, and a fourth for china—hide themselves behind the rounded corners. The wood-work is of old oak in high panels, and the bright leather-color of the walls runs up to greet a ceiling whose leading tones are of gold and silver. Framed into the back of a beautifully-carved sideboard of old oak is an oblong piece of creamy Venetian tapestry, which glows with the softened and peaceful lusters that only time can produce. Two superb andirons of old bronze, surmounted by rampant lions, preside with aristocratic dignity on the spacious hearth.

With all its elegance of decoration, this handsome interior wears a livable and home-like aspect from top to bottom.

MR. HENRY J. WILLING'S HOUSE.

MR. HENRY J. WILLING'S house, on the northwest corner of Rush and Ontario Streets, in the Northern Division of the city of Chicago, is considered by many the handsomest home in the Western metropolis. Its location is a commanding one. It is not dwarfed by adjacent houses; abundant room is allowed on all sides to permit a clear view of its fine architectural proportions; while the close-trimmed surrounding lawn affords the relief to the eye so welcome, and so rare, in closely-built, thickly-settled cities. From the windows in the high gable, on the northeastern corner of the house, a splendid view is obtained of the waters of Lake Michigan, from Grosse Point Light-house on the north to the high chimneys of the rolling-mills on the Calumet, in the southern horizon. Looking westward, the range is limitless, sweeping over the house-tops to the prairie.

The architectural plan of Mr. Willing's house is mediæval Gothic; the material, Kasota limestone, quarried in Minnesota, near St. Paul, and having a peculiar pinkish tinge. So far as is known, this is the only house in the city built of this handsome material. The entrance is from Rush Street, in the eastern front; a long flight of marble steps, broken by a short landing half-way up, leads to the spacious porch, with its pillars of hammered stone and carved cornice, and thence through massive oaken doors into the square vestibule. Here the wainscoting is of paneled oak, as is also the ceiling. The floor is tiled, and the doors of the hat and coat closets have appropriate carved pictures. From the vestibule the visitor passes at once into the main hall, a comfortable, elegant, home-like apartment, running across the house from

The hall. from north to south, and terminating at the northern end in a broad oaken staircase, leading to the upper floors. *Portières* of rich India hangings, luxuriant in bright colors, shut off the stairway from the hall when desired. The wainscoting, paneled ceiling and finish of this hall are of white oak; over the marquetry-floor are laid rugs from Parisian looms; the walls are hung with valued paintings and rare engravings; and on the western side stands the large open fire-place, the finest specimen of wood-carving in the city, and on which the artist, Mr. F. Almenroeder, worked steadily for fourteen months. Each separate figure in the several groups was first fashioned in clay, then modeled in plaster, and finally carved in wood. The model for the whole was a large fire-place in an old Flemish city, and the general style is Gothic.

Flemish fire-place. The sculptures in the upper panels are from subjects taken out of Doré's Bible: the first panel, commencing at the left hand, is a picture of Rebecca at the well; in the corner, under a projecting Gothic canopy, is a statuette of Oliver Cromwell, delicately cut, about one quarter size, and designed from the picture in a familiar engraving; the next panel, in front, represents Moses breaking the stone tablets; the third, Solomon's judgment; in the center is a magnificent fac-simile of Michael Angelo's famous statue of Moses, representing the Jewish law-giver seated, and holding in his hand the tablets containing the inspired words—the copy is an admirable one, the artist having caught the feeling and spirit of the master-sculptor; next comes Abraham's intended sacrifice of Isaac; then Daniel in the lions' den; and, on the northern corner, a statuette of Richard Cœur-de-Lion, corresponding to that of the Lord Protector of England on the other corner; the last panel on the right presents Ruth gleaning in the field of Boaz. Beneath this row of panels runs another containing the shields of the chief nations of the world, the United States in the center, flanked by England on the right and Germany on the left. In the pediment of each arch, above the sculptured panel, is a cherub-face; and standing out in relief, on the semi-capitals of the clustered columns supporting the Gothic gable, stands an angel. The large brass andirons are of quaint and
curious

curious pattern, adapted to the general style of this superb specimen of the carver's skill and the designer's taste.

On the eastern wall hangs a large painting by Ziem, called "A Gala-Day in Venice." This is one of the best examples of this master's work. The scene is from the Lido, looking up the Grand Canal. The tall, graceful campanile, the Moorish domes of St. Mark's and the massive Palace of the Doges are seen on the right, with the many-towered Church of San Spirito on the left. In the middle foreground is a large boat with bright-colored sails, and close by a moving gondola, of large size, filled with Venetians in brilliant costumes. The sky is soft, the coloring warm, and the general effect admirable. It is almost possible to feel the gentle breeze that so lightly ruffles the water's surface, and to breathe again the clear, pure air wafted over the sea to temper the noonday heat in the Queen City of the Adriatic.

Next to this work of many colors is a *genre* picture by the elder Frère—a thoroughly characteristic work from the brush of this well-known artist. It is called "Repairing Damages," and represents a French peasant interior at Écouen. A small boy is sitting on a table, while the mother mends a newly-discovered hole in one of the little fellow's stockings. The anxious look on the face of the boy—who is eager to get out and play—and the firm, intent look of the mother—who proposes to mend the hole so that it will stay, and to make the youngster wait until she has finished—are admirably portrayed. On the walls are several rare engravings from the collection of Isaac Disraeli, including an especially valuable one of Belisarius.

To the left of the main entrance, opening from the hall, is the reception-room, finished in butternut. On the north wall hangs a Troyon representing two cows slaking their thirst in a meadow-brook. The animals are drawn with marvelous realism, and the tone, harmony and coloring of the work are unexcelled. The atmosphere has the soft, misty look of early morning preceding the hot summer day, against which the cattle are evidently fortifying themselves. In the center hangs Walter Shirlaw's "Toning of the Bell," a picture made familiar
by

Painting
by A. F.
Bellows.

by many engraved reproductions. On the other side of this is hung A. F. Bellows's "Sunday Afternoon in New England," a picture painted for the Centennial as a sample of a New England village. The arching elms form a royal road, and are characteristic of more than one Connecticut town. On the left is the "meeting-house," and on the right high, comfortable homes. On the south wall hangs Jean Aubert's *Salon* picture—its complex subject rendering it difficult to give it an appropriate title. The time is midwinter, and the scene laid in a forest, while the *dramatis personæ* are Cupid and a sweet-faced maiden warming their hands over the glowing coals of a brazier. The bow and arrows lie close by, and the girl looks a little apprehensive lest her chubby friend should make use of them before she is quite ready for the contest. Close by this large work hangs a smaller one by Head, of Manchester, Vermont, just after a sudden summer shower. On the west wall hangs a domestic scene, by L. Vollmar, of Munich, in which a baby boy, fresh from the bath, is joyously greeting the approach of grandma, bearing a bowl with something nice and warm for the little fellow.

In one corner of this room hangs a mirror, the frame of ivory containing carved coats-of-arms of the noble families of France before the empire. A plaque, by Amaury, recently voted into Sèvres, portrays a *grisette* at her ironing-table; and under it is a Capo di Monte jewel-case, over one hundred years old. A handsome cabinet, of Dresden china and ebony, stands near by, and the furniture is of carved Bombay rose-wood.

The libra-
ry.

On the west side of the hall is the library, a superb, large room, finished in mahogany, divided into two parts, and the walls lined with book-cases filled with the choicest literary and art works. The heavy beam which, resting on pillars, divides the room into two parts, is incased with a reproduction in mahogany of the Elgin frieze. The large fire-place is at the northern end, and is built of Iowa stone, the hearth of Iowa marble. In the center is sculptured the Cumæan Sibyl. The gorgeous *portière* is from the private apartment of the Empress of China,

China, and the embroideries are remarkably intricate and finely worked. The center-table has for its top two slabs of the oldest Lebanon cedar, highly polished, and once owned by Maximilian of Mexico. On either side of the fire-place stand high vases of Italian majolica. A rare Persian vase, bronzes, rare engravings, and samples of the wonderful blue John-ware, add to the attractions of this beautiful apartment.

The dining-room is in the northeast corner of the house. Close to ^{*The dining-room.*} its doorway stands an antique baptismal font from Holland, elaborately carved in oak. The room is finished in oak, the legend carved over the fire-place reading:

“ But, blest in pantry, barn, and barrel,
Be blithe through life.”

The wainscoting has a carved dado, rare engravings line the walls, the high buffet contains many beautiful specimens of china-ware, and the room is particularly bright and cheerful.

Mr. Willing's home calls to mind Bacon's familiar apothegm, that “houses are built to live in, not to look on.” Everything, from cellar to garret, is arranged and devised for comfort and use, but its artistic features have not been sacrificed, and the two combined have resulted in producing a most attractive residence.

MR. J. COLEMAN DRAYTON'S HOUSE.

THE façade of Mr. J. COLEMAN DRAYTON'S house, on Fifth Avenue above Thirty-fourth Street, displays at least two notable architectural features. These consist, first, of the success with which the architect, Mr. Stanford White, has dealt with the problem presented by the hill-side on which the building stands; and, secondly, of the felicitous union of strength and beauty which the front of the edifice presents. The Belleville free-stone, set squarely on its base, has a surface, in some places of the first story, as rough as that of a piece in its original hewed state; but the position of each stone and the presence of the red pressed-brick of the upper stories produce a general effect in which the element of roughness does not appear at all. Mr. White has, besides, succeeded in leaving his individual impress so distinct that one feels that this house is the product of a specific artistic purpose at the command of ample skill, and this conviction is increased as one enters the building and sees the excellence of its interior plan.

*Features of
the façade.*

The large vestibule and its massive doors are of oak, with embellishments of stained glass and of steel, and the visitor is ushered at once into a spacious hall, also finished in oak, with a toilet-room and a hearth on the right; a reception-room, a staircase, and an entrance to a servants' staircase, on the left; and the dining-room and the smoking-room, side by side, in the rear. An air of simplicity, solidity, comfort, and good taste prevails.

*The vesti-
bule.*

On ascending to the second floor, one finds himself in a large square hall, which might serve also as a waiting-room or sitting-room, and which opens into the Louis Seize drawing-room situated above the reception-room,

reception-room, on the Fifth Avenue front, and into the library, situated above the dining-room and the smoking-room.

The library.

This library is a place where a student would find pleasure. In addition to the attractions of the well-stocked book-shelves, where the volumes stand two and sometimes three rows deep, the Beauvais tapestries, representing hunting-scenes, which line the entire wall-spaces, constitute a feature of exceeding interest. These superb products of the French artist's loom are as fresh as if woven yesterday, and the charm they lend to the influence of the *ensemble* is indescribable. Time has softened and deepened, but not destroyed, the texture; his touch, too, has been in the service of Art. The ceiling is something unique. It is divided by ebony strips into spaces about two feet square, each space occupied by a canvas on which has been painted a representation of a trade-mark of one of the old printers of the sixteenth century; so that to cast your eye upward, and study those pictorial panels, is to receive agreeable suggestions of all sorts of matters typographical and bibliographical. In front of the wide bay-window, with its long wooden seat, hang curtains of crimson stuffs which repeat the tone of the upholstery of the chairs and sofas. A balcony, above the entrance to the library, answers principally an architectural purpose, although it might be used by musicians on festive occasions. The center-table and chairs are carved with a vigor and manliness of conception that characterized the wood-work of Germany and Spain during the Renaissance.

The drawing-rooms.

If now we pass across the hall of the second story, toward the front of the house, we enter the drawing-rooms, and put ourselves under the gay and careless influence of Louis Seize art. The walls are stamped in floriated patterns on a *papier-maché* ground of old gold. The furniture is gilded white-wood, with characteristically delicate and beautiful enrichment of brass-work mountings. The chandeliers are of crystal. A few oil-paintings of cabinet size, chiefly by French artists, contribute their share to the general impression of *insouciant* elegance.

MARSHALL FIELD'S HOUSE.

THE most widely known of Chicago's merchant-princes is MARSHALL FIELD, Esq. His house, at 1905 Prairie Avenue, deserves a place in the first rank among those in the city whose artistic merits at once attract the attention of privileged visitors. It is a large and roomy mansion, standing by itself, with abundant breathing-room on the southern side, where a spacious lawn and scattered shade-trees suggest green fields and the natural attractions of the country. The stately residence, of substantial build, reminds the spectator, however, that he is still near the center of a busy city of six hundred thousand souls. But a few rods to the east are seen the uneasy waters of old Michigan, studded thickly with the sailing-craft which still carry the burden of our inland commerce, and over whose surface come the cooling breezes that make the neighborhood of the lake so delightful a summer resort. Mr. Field's house is not a new one, and its style of architecture is that of no particular school, but characteristic rather of the transition period, when houses were built to live in rather than to attain distinction for oddity in finish or arrangement. It is a practical illustration of one of Ruskin's apt sayings: "I would have, then, our ordinary dwelling-houses built to last, and built to be lovely; as rich and full of pleasantness as may be, within and without, and with such differences as might suit and express each man's character and occupation, and partly his history."

Mr. Field's house is of red pressed brick, with trimmings of light sandstone, three stories in height, with main entrance in the center of the west front, at the head of a broad flight of granite steps, a high *porte-cochère*

porte-cochère on the northern side, and a fine large conservatory on the southern. Stables and other out-buildings are in the rear, on the side nearest the lake. From the vestibule, floored in varied marbles, *Main hall.* mahogany doors, with half-size figures in glass-mosaic, admit to the main hall, which runs back the entire depth of the house, terminating at a winding stairway, and broadening out in the center into an apartment with fire-place, recess, and small hall leading to the conservatory. The wainscoting of the hall is carved and paneled mahogany, the walls are covered with metal-embossed material, rising to the frieze, which, with the ceiling, is frescoed in simple patterns, varying in the different divisions of the hall. Over the stairway, at the end, the morning sunlight is softened as it enters through a large cathedral-window with stained-glass panes; an antique clock ticks the seconds and strikes the hours with monotonous regularity—as it has done for scores of years; and a brazen candelabrum, of quaint design, upon the newel-post, gives *Mediæval furniture.* light to this portion of the hall-way. Every article of furniture here is mediæval, and has its history—from the San Marco seat, which grim old Savonarola himself may have used, to the stiff but handsomely-carved settee, which once was an ornament in some baronial hall about the time of the Mayflower's first voyage. A massive cabinet dates from as early a period; and the capacious chair, which only a Lambert could fill, was the easy-seat of some knightly warrior who robbed travelers by night, after the fashion of chivalry, and then received absolution, and snored lustily all day in a comfortable resting-place such as this. The griffins' heads upon the arms were surely the work of a master-carver; and this splendid piece of antique furniture has many companions of varying shapes and patterns. Another settee is of solid ebony, carved in Germany at the time when products of the carver's skill contributed so much to the enrichment of churches and monasteries. On the right of *Reception-room.* the hall, near the entrance, is the reception-room, with high wainscoting, walls covered with brocaded velvet with gray foundation, and the ceiling and frieze tapestried. A window opens into the conservatory, rich in rare plants and bright flowers, in the center of which a fountain plays ceaselessly

ceaselessly into its bronze basin. A large Venetian cabinet, of ebony inlaid with ivory, and a deftly-carved antique chest, are certain to attract attention. Over the latter hangs a small painting, by Jean François Millet, the famous pupil of Delaroche. The subject is a woman of the peasant class—such as Millet prefers to paint—crossing a field in the moonlight, bearing on her shoulders a large earthen jug. In the execution of this simple theme we find ample evidence of the artist's poetic sensibility and pensive feeling: the soft light and subdued coloring of the landscape in which the single figure stands out in bold relief; the anxious, tired expression of the woman's face, and her attitude of weariness, make this picture, what Horace says every picture should be, "a poem without words." Above the Millet hangs a little sketch of a Mediterranean sea-port. On the western side of the room, between the windows, is a large painting by M. J. Heade. It represents a sea-side marsh, with a tortuous, winding stream running through it, high hay-cocks of the salty grass scattered over the field, and in the foreground two hay-makers busily at work striving to complete their task before night. The tints are quiet, but warmed with the glowing color of the sky about the setting sun. It is a strong presentation of a scene familiar to all who have ever visited the New England coast. In this room is also a fine contribution from the brush of Adolphe Schreyer. Apparently it is a Wallachian or Russian winter scene, and in general features is very similar to his famous painting, "The Wallachian Extra-Post." Everything is bleak, a furious wind blowing, and a violent snow-storm raging. Three tired horses are huddled together underneath the projecting eaves of a rude hut on a barren plain, while a soldier is just about to open the door, in search of shelter for himself. Schreyer's horses are world-famous, and in this picture are remarkable for vigor and brilliant coloring. Their dejected attitudes, worn-out, pleading looks, and attempts to find shelter from the piercing wind by close association, are admirably portrayed. No less skillfully drawn is the solitary human figure, standing partly hidden in the shadow of the door-way, and turning for a last look at his horses before obtaining rest and

and warmth for himself. Hanging high on the wall is a clever *genre* picture, labeled "O. Orfei, 1874. Gallerie Pisani, Florence."

The drawing-room.

On the left of the hall is the drawing-room—a superb apartment in bright colors, with all the lightness, airiness, and grace of a French *salon* of the time of the great Louis. The handsomely-frescoed ceiling is in light, delicate shades. The walls, without wainscoting, are hung with the richest yellow satin brocade, the same, *repoussé*, forming a broad border in relief, and the window-curtains being of like beautiful material. The furniture of the room has heavily-gilt frames, with figured-tapestry covers, used also for the lambrequins. In one corner stands a half-size marble representing the Apostle John receiving and recording a divine revelation. The face and features are admirably chiseled, with remarkable delicacy and sweetness. In another corner is a unique piece of furniture of porcelain and ebony—a sort of raised cabinet, supported upon porcelain pillars of quaint design and shape, with delicately-painted facings to the many drawers. The artist's work is exquisite, and evidently modern.

The library.

Back of the parlor, and opening into it, is the large library, an apartment delightful both to the mind and the eye. Low book-cases, which constitute the wainscoting, run entirely around the room, and are well filled with choice books in handsome bindings, so that, to borrow a line from Terence, the owner "need not go away from home for instruction." The ceiling is wood-paneled with decorated cassetts. The frieze is elaborately carved, the wood-finish of the room being in mahogany. The side-walls are hung with tapestry in which somber shades prevail, and the furniture is in harmony with the richness and quiet elegance of this beautiful room. In the eastern end—facing the entrance from the parlor—is a high, open fire-place, with triangular roof of mediæval pattern, supported on pillars of polished marble, and underneath which is a large stained-glass window with full-length figure of one of the Muses. The tiles have birds of all varieties painted upon their glistening surfaces. At one side of the room stands a massive table of solid mahogany, and facing it a stand resting upon the raised hands

hands of playing children, carved in wood, and life-size. The floor is of marquetry, and covered with Indian rugs. Of the many art-works hung upon the walls, one of Meissonier's claims attention first. It is called "The Outpost," and represents a soldier on horseback, upon a barren moor, with only scattered tufts and patches of straggling vegetation; the man sits erect, with carbine ready, resting upon the horse's neck, and the attitude of the sentry and of the horse is of anxious attention. This is rather a large work from this artist's brush, but is marked by the delicacy of execution and perfection of detail characteristic of all that he does. The gray of the heath, the lowering sky, the fixed, soldierly appearance of the man, and the intelligent expression of the gallant steed, as with ears erect he distends his nostrils and stretches his neck to obtain the first hint of danger—all these things are admirably portrayed. The coloring is warm and the harmony perfect.

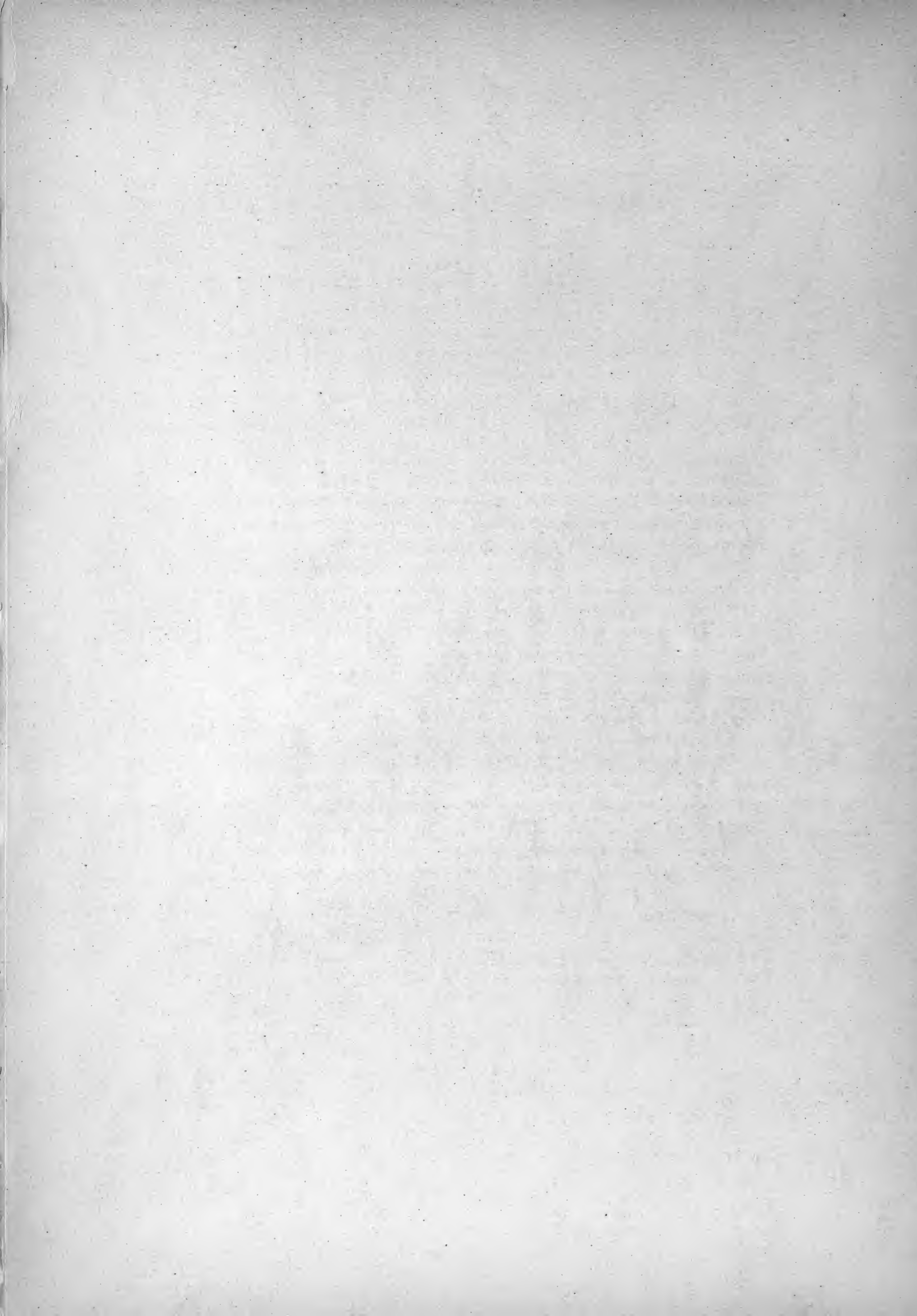
*Meissonier's
"Outpost."*

There are several fine water-colors in this room—two by H. R. Newman, an artist who has been so fortunate as to win unqualified praise from Ruskin. One of the two is a striking landscape, with large anemones rising above the grasses in the foreground. The other is a fine representation of Giotto's Campanile—one of the finest specimens of perfect architecture in Italy. Another notable bit of coloring is a view of Lake Poschiavo, in the Engadine.

On the other side of the hall, opposite the library entrance, is the dining-room, with frescoed ceiling, and embossed, gold-figured paneling. The heavy oak-frame chairs are covered with rare tapestry, and the massive buffet contains many specimens of costly Venetian and Bohemian ware. Glass doors out of this room lead into the conservatory, and a window looks out upon the spacious lawn. With all its richness, and with treasures gathered from all parts of the world, Mr. Field's house has still a home-like, cheerful, pleasant look, and the visitor passing out echoes Miranda's thought, in "The Tempest":

The dining-room.

"There's nothing ill can dwell in such a house."



MR. S. M. NICKERSON'S HOUSE.

THE exterior appearance of Mr. S. M. NICKERSON'S house, on the corner of Cass and Erie Streets, Chicago, is certain to attract attention. Its spacious court-yard, large stable, massive carriage-porch, projecting conservatory, tomb-like art-gallery, and the vast proportions of the house itself—built apparently to stand for all time—command admiration. *Exterior character.* The architecture is simple, and of no particular time, yet attractive in its simplicity. The light stone of which this house is built relieves any somberness that might otherwise characterize so large a mass of masonry. It is a solid, handsome, substantial-looking building, fifty feet in width by ninety in length, and three and a half stories in height. The entrance is on Erie Street, by winding steps leading to a high and stately porch, with pillars of polished granite. Broad mahogany doors open into a vestibule with floor and walls of onyx and marbles, beyond which a spacious hall divides the building into two parts, finished *The main hall.* entirely in marble. In fact, one of the main features of the interior, which is certain to impress the visitor at once, is the absence of any plastering, either on the walls or ceiling, so that no wall-paper is anywhere used. The Renaissance architecture of this superb hall gave a good opportunity to relieve the natural coldness of the stone by the use of various colored marbles, thus producing a fine harmony of blended colors. Highly-polished marble pillars support the ceiling, half-way down the hall. A large double staircase, leading to the third floor, is also constructed entirely of marble and iron relieved with bronze—side-brackets and candelabra, of this latter material, on the large landings, serving for illumination.

To

To the left of the hall on entering, on the main floor, are sitting-room, drawing-room, library, and art-gallery, connected by sliding-doors, thus affording a superb vista when the rooms are thrown open. Not a chandelier or hanging light anywhere obstructs the view. The first three rooms are finished in Renaissance style of corresponding periods, designating the character of the room. The wood-work, in general, consists of wainscoting; the ceiling is divided by wooden beams with frescoed panels between; the walls are covered with silk and tapestry. The finish of the sitting-room is St. Domingo mahogany; the color of the walls is buff, and of the curtains blue and gold; the upper frieze of the high wainscoting is relieved with panels of beveled mirrors.

The drawing-room.

The drawing-room is finished in satin-wood, slightly relieved with inlay; the pilasters of the door-openings are enriched with carvings of floral designs. The covering of the walls in this lovely room is of pale-blue silk, Louis XVI style. A frieze of fine pilasters, inclosing bronze panels, carries the ceiling, which is divided into small cassetts decorated with aiantus-leaves, corresponding in general tone with the covering of the walls. The mantel-piece is of onyx, trimmed with fine chiseled bronze and gilt ornaments. The draperies are of the same material as the walls, relieved with a border of pale red. The furniture is white and gold, with tapestry covers.

The library.

The library is perhaps the handsomest room in this princely home. It is finished in ebony, relieved with carvings in apple-tree wood. High book-cases line the walls, which are covered with heavy silk, in gold and olive. A paneled frieze, with brackets in the style of the Italian Renaissance, carries the paneled ceiling, with cassetts decorated in olive, red, and gray. The draperies are of crimson silk plush, embroidered in varying shades of green, edged with gold cord.

Reception-room.

To the right of the entrance, on the eastern side of the hall, is a separate reception-room, finished in black-walnut, with high wainscoting, mantel of Caen marble, and richly-carved frieze. The walls are laid in with Chelsea tiles of Moorish pattern; the ceiling, divided into panels filled in with marble of different colors, is carried by a frieze, richly carved

carved and arched, forming panels of glass mosaic, also in Moorish design.

The smoking-room, which comes next, on the other side of the side-hall to the carriage-entrance, is a unique and elegant apartment, finished in black-walnut, with a high wainscoting forming shelves and recesses for collected *bric-à-brac*. The mantel runs up to the ceiling, with large panels of tiles and Roman mosaic; the walls are laid in with Chelsea tiles of a deep blue, after a special design of passion-flowers. The antique furniture, richly inlaid, was imported from Holland, and the marquetry floor is covered with handsome rugs.

The last room on this side of the hall is the grand dining-room, ^{*Dining-room.*} finished in antique oak after the style of the Flemish Renaissance. The high wainscoting is richly carved, with pilasters, and a large mantel and sideboard. The handsomely-paneled ceiling is laid in with marble, and the walls are covered with embossed and painted leather in Tuscan-red and gold. The draperies of the windows are of dark blue, embroidered with gold-thread; there are a few lights of finely-stained glass. The high-backed arm-chairs, covered with embossed morocco, surround a heavy, antique table. On the second and third floors the general finish of the rooms varies in woods of different kinds; the walls have wainscoting, and canvas ceilings are divided by bronze or wood moldings, and are covered with different designs in tapestry or silk. On the upper floor the entire space of the hall is a dancing-room, with mahogany wainscoting; and finished pilasters carry the marble ceiling, divided by mahogany beams, with painted canvas panels, and mirrors on the walls.

Returning to the main floor, the picture-gallery is entered from the ^{*Picture-gallery.*} library, the wood-work in the two rooms corresponding. For the accommodation of the large selection of etchings, art-journals, art-works, etc., the dado is formed by deep cases especially arranged therefor. The walls are covered with large canvas, and decorated in two shades, in the peculiar combination which forms a rich background without interfering with the paintings. Mr. Nickerson is more than a mere lover

lover of art; he is also an art-student. His collection has been slowly and carefully made, and nearly all the great names in modern art here have representatives—Schreyer, Diaz, Bouguereau, Mignot, Verboeckhoven, Hubner, Verschnur, Koekkoek, Escosura, Corot, Ceramano, La Morinière, Doré, and many others.

Facing the entrance from the library, on a revolving pedestal, stands a group in marble, by Benzoni, a Roman sculptor, entitled "The Flight from Pompeii." A man shields a woman, holding a cloak over her head, from the shower of falling ashes, and she in turn presses to her heart a tiny babe. The light draperies of the fleeing ones are admirably chiseled; the expression of anxiety and fear is well depicted in the faces of the two adults. On the left of the doorway hangs a small Schreyer—the subject, a mounted Arab awaiting the arrival of some one seen in the distance; the horse is drawn like all of this artist's, constituting a sort of trade-mark on his work. Then comes

*Paintings
by Schreyer,*

Bierstadt,

a large Bierstadt, a California scene in early morning, with the warm sun shining through the rising mist upon shadowy peaks in the background, and tall trees and rugged pasture-land in the foreground.

Mignot,

Mignot's contribution is a "View of the Sangay Volcano and Falls of Pastozo." A water-fall tumbles over and through rocks in the middle foreground, the lofty volcano towers above the table-land below, while the sun, peering through a cloud-rift, silvers the falling waters. The picture is a striking one, with great variety in the coloring. Under

Hubner,

this is a characteristic figure-work by Carl Hubner—an apprentice, in search of employment, is presenting his letters to the well-to-do master, who is comfortably drinking his beer at a table in the garden with one of his cronies. He eyes the youngster sternly, but not unfavorably, while his three daughters, standing by, appear exceedingly pleased with the looks and bearing of the handsome youth, despite his travel-stained appearance. The treatment of the male figures is in Hubner's happiest

Verschnur.

mood. Verschnur is *the* painter of Normandy horses *par excellence*. In the work from his brush before us are three of these heavy, powerful horses hauling a load of stone up the bank from a river-bed. The

leader

leader is all fire and energy—evidently green in the traces—while the others pull more soberly and steadily. A stone-arched bridge, with groups of peasants, and the distant village, half hid in the shadow of the overhanging hills, give variety and contrast to the scene.

A large country-scene in autumn, by Klombeck and Verboeckhoven Paintings
by Klombeck
and Ver-
boeckhoven, together, is a good specimen of the co-operative work of these two artists—the first named is a pupil of Koekkoek, and has acquired a good share of the master's skill in the treatment of foliage; while the latter contributes the drove of cattle along the country road under Klombeck's glorious-tinted leafy archway. A rippling brook winds by the road-side, and dark clouds in the distance indicate a coming storm. The coloring is soft, with a prevalence of browns, except in the foliage, which is many-hued. Above this picture hangs a small Kensett, and close by a "View near Rome," by George Inness. Leutze is represented Kensett,
Inness,
Leutze, by the original painting, made famous by its engraved reproductions, an illustration of a Rhine legend, and there is a charming little *genre* picture by Magrath.

Near this last is one of Leon y Escosura's best paintings—a group Escosura, of army officers, of two centuries ago, drinking together before going into battle. The *technique* is remarkable in the perfection of detail, as also in the life and animation characteristic of each figure; the folds of the flag, the pieces of armor, the stone flags on the floor, the tiled fire-place, paneled walls, winding stairs, and gallery, are admirably finished, with a care and nicety not noticeable in this artist's later works, since he has come under the influence of the modern French school of Duran and others. The costumes are handsome, the different attitudes expressive, and the picture a work of art of which the owner may well feel proud. Koekkoek, the elder, is represented by a land- Koekkoek, scape remarkable for its warmth of color and softness of tone—the treatment of sky and of trees is especially fine.

The largest painting in this gallery is one by David Neal, facing Neal. the entrance, which portrays the marriage of a nobleman in the church of St. Mark, Venice—the scene is at the moment when the wedding-party,

party, gorgeously appareled, are coming from the chancel. Above and to the left of this hangs a Bouguereau—a gypsy girl holding in her hand a pomegranate, ready to tell fortunes with the seeds. The face is peculiarly attractive, and the expression of mingled sadness and anxiety haunts the spectator with its realism.

Paintings by Bouguereau, Ceramano, a pupil of Jacques, is represented by a "Sheep-Pasture," in which a striking effect is produced from the laying on of color with the palette-knife. Above this are Corot's "Summer Scene"; McEntee's conventional snow-scene, and a characteristic moonlight marine view by De Haas. Carl Mücke's contribution is a Dutch interior. One of the gems of this collection is a French landscape from the studio of La Morinière, an artist second to none in the portrayal of French villages. C. M. Webb has a strong figure-painting, "The Poacher," and the late Gustave Doré is represented by a large, weird landscape, remarkable for the fine treatment of lights and shadows, and called "Loch Katrine." Vedder, Clays, Lewis, Cole, Wyant, Quartley, and others, are also represented. Mr. Nickerson's latest acquisition is a Diaz, not yet hung.

Mr. Nickerson's collection of art-treasures is probably the largest in the West, and, now that his beautiful gallery is completed, he will undoubtedly continue to add to its numbers.

MR. JOHN W. DOANE'S HOUSE.

WHETHER rich or poor, a man may *die* anywhere, but to own a residence in which to *live*, on Prairie Avenue, he is obliged to be a member, in good standing, of the aristocracy of wealth. In one respect, at least, Chicago is like unto Cæsar's Gaul, for it is divided into three parts, and of these three divisions the southern is the oldest and the richest. Here Prairie and Calumet Avenues may be said to correspond to Fifth and Madison in the Eastern metropolis, and run parallel to one another, nearly north and south, for many miles. Handsome residences line these broad streets; the rippling wavelets of a mighty lake murmur ceaselessly within pistol-shot of the gorgeous homes of our merchant-princes. At No. 1827 Prairie Avenue is the new home of Mr. JOHN W. DOANE, which, by the beauty and novelty of its interior arrangements, is an object of interest and admiration to all admitted to its inspection. Though scarcely six months completed, its many departures from the conventional plans adopted in arranging city houses have already made it famous with those interested in house-architecture; and its beauties are generously conceded even by members of the captious craft of architects and builders.

*Prairie
and Calu-
met Ave-
nues.*

In exterior appearance No. 1827 is not especially impressive, except perhaps in the matter of size. The broad stone front is unrelieved, save by the tower in the southwestern corner, the lofty pillared porch, and the massive flight of steps leading to the main entrance. The vestibule is paved with variegated marbles, and the same material is contained in the wainscoting. Heavy oaken doors, with brilliant-hued stained-glass windows, from Lafarge's workshop, admit the visitor to a broad

*The exte-
rior.*

broad hall-way leading into the grand or main hall. The large window, luminous with variegated colors as the setting sun kisses its surface with a fond good-night, is of home design, as are also the tall windows on the stair-landings. In this entrance-hall bronze medallions are set into the side-walls, which are covered with a peculiar metallic and ornamented material, and bordered with Lincrusta Walton, now becoming popular. A huge ebony card-receiver turns on a pedestal near the window, and facing the visitor is a fountain, about which are clustered flowers, ferns, and rarer plants.

*The grand
hall.*

Passing to the right, out from the smaller hall, under an arch supported on either side by handsomely-carved oaken pillars, the visitor stands in the grand hall, thirty feet square—the chief feature of this noble house. On the left or northern side is the broad staircase, running up with easy rise to a landing or platform half-way up, with heavy oak balustrade and carved pillars, then turning back, as it continues its ascent to the second and third floors. A dome gives light to the stairway, and over the hall is another large dome of stained glass, illuminated at night by the electric light. Galleries run around a central opening over the hall on each floor, and out of these galleries open many rooms. The beams in the ceiling have carved-oak panels between, while on the marquetry floor are spread soft rugs from Persian looms. In the northeastern corner is a large open fire-place, with marble hearth, and shining brass andirons of quaint and curious pattern. The furniture of this central apartment is substantial and comfortable, modern in design, and covered with embossed morocco of peculiar pattern. West of the hall is the elevator. All the rooms on this floor open out of the hall, and by means of sliding-doors, half hidden by heavy velvet *portières*, also communicate with each other.

*Smoking-
room.*

In the northeastern corner or angle is the cozy smoking-room, a very paradise for the follower of Raleigh, finished in cherry, and handsomely frescoed in gold and green. A large sideboard conceals a window opening into the store-room, through which all things essential for a smoking *tournée* can be easily passed. Here, too, is a large open fire-place,

fire-place, while closets and wash-room are conveniently at hand. There are three pictures of some merit on the walls: one a cattle-piece, another a winter scene, and the third a German landscape. A handsome writing-desk, of polished cherry, and a massive round center-table, of the same wood, are also features in this little room, while a curiosity is found in the shape of an electric drop-light, at the end of a flexible cord, and which can be looped up at any desired height.

Next to the hall, the dining-room, in the southeastern corner, is the most pretentious of the first-floor apartments. ^{The dining-room.} With sunlight from the south windows, and a view out over the waters of Lake Michigan through those in the east, warmth and beauty of scene are added to the luxuries of the table for the entertainment of Mr. Doane's guests. Here wainscoting, cornice, door and window trimmings, and, in fact, all the wood-work in the room, are of stained oak; the walls are hung with rich tapestries, woven with light, bright threads in fanciful patterns, cherubs and flowers perplexingly intermingled; the ceiling, on a foundation of gold, has the familiar wheel-design, with a border frescoed in imitation of the tapestry figure; an oak molding incloses the border. The generous sideboard is faced by the fire-place and large mantel-mirror. In the southwest corner of the room an odd cabinet is set into the wall, behind whose diamond panes are treasures of china and glass from Bohemia. Heavy velvet curtains, with figures embroidered on the borders, drape the windows; the chairs are of oak, and elaborately carved in the backs; the extension-table is of the same solid material, and Turkish rugs only partly conceal the handsome floor.

Adjoining the apartment where the material wants of the physical man are carefully looked after is the room devoted to the gratification of his intellectual appetite. Through sliding-doors the visitor enters the library, furnished throughout in San Domingo mahogany beautifully polished. ^{The library.} The open door-way into the great hall is draped with heavy dark-velvet *portières*, embroidered with curious figures of varying patterns on the two sides. Facing this entrance, on the southern side of the room, is the high mantel, with its immense mirror, in which is pictured the

The draw-
ing-room.

the noble staircase in the hall. At the base of the mirror stands a clock, its frame of the same costly material that constitutes the feature of this room, and from whose case a chime of bells announces the swiftly-passing hours. On either side the mantel are well-filled book-cases, flanked on either hand by long windows, shadowed by the curtains which soften the sunlight rays. Opposite the windows cabinets of mahogany, inlaid with metal ribbon in scroll pattern, hang from the walls. The furniture of the library is modern, with tapestry coverings. A piano, with its case inlaid in light woods, stands near the entrance to the dining-room. Going west from the library, and still on the southern side of the house, the visitor enters the drawing-room, finished in bird's-eye maple, highly polished, the light wood making an effective contrast with the dark mahogany of the library. The prevalence of gold and white, the height of the ceiling, the style of the furnishing, and the richness of the trimmings, give the apartment the general appearance of a French room under the first empire. In the southwestern angle is an alcove, in which stands a beautiful herbarium filled with rare exotics. The lofty ceiling is covered with the embossed metallic covering found everywhere on the walls; the wood cornice is inlaid with dark woods, flower-figured; the tapestry upon the walls is light and dainty, in harmony with the general tone of the room. Flowing *portières* of velvet—in the words of Sir Walter Scott—"exhibit flowers in their natural colors embossed upon a 'light-colored' ground," and a heavy Axminster carpet, of intricate patterns, yields to the step of the visitor: A large table, with gilt frame, has for its top one solid slab of onyx, and is the central ornament of the room, while a mirrored cabinet, with onyx shelves, is a prominent feature of the furniture, on the western side between the windows. As yet, there are but few pictures on the walls. One, of the Düsseldorf school, by L. Lancknow, presents a moonlight view in winter, with figures moving on the frozen surface of the Dutch river, and a hamlet faintly seen through the shadows of the background. There is also a Tyrolean interior, with capital grouping of children and adults in the pleasing costumes of the country.

The

The last room on this floor opens from the southern side of the entrance-hall, and is used as a reception-room. A large family picture, painted by Theodore Pine, fills one side of the apartment, and represents Mr. Doane's five children, grouped without stiffness, in an outdoor scene. Here the draperies are gilt-embroidered, and the furniture covered to match; the hall-entrance has pillars of massive oak on either hand. The decoration is unique—the frescoed border represents peacock-Unique decoration. feathers, producing a curious effect upon the eye, being painted in relief, and appearing as though real and moving in the air; the cornice is of inlaid woods, while the delicately-tinted walls, above the wainscoting, have a border of hand-painted roses.

Ascending the staircase to the second floor, an arch springs over the landing, supported on four pillars of oak, the

“Cornice or frieze with bossy sculptures graven.”

A guest-room, finished in mahogany, with tapestried walls, and canopied bed, is in the northwestern corner of this floor. On the third or upper floor is a large billiard-room, as yet unfinished, and a ball-room extending the full width of the house on its western front. Every room in the house is lighted by the electric light, turned on or off by merely moving a knob or handle in one corner.

Mr. Doane has not yet had time to cover his walls with art-treasures—a process requiring care and time. In novelty of design, in convenience of arrangement, in splendor of finish, this new house is entitled to rank with the semi-palatial residences of older cities.

GOVERNOR TILDEN'S HOUSE, GRAMERCY PARK.

THE façade of Governor SAMUEL J. TILDEN'S house, Nos. 14 and 15 Gramercy Park, is a free adaptation of the Gothic style of architecture, and consists principally of Carlisle and Belleville stones, with bands of carved gray granite (which, when polished, presents a surface almost black), and with occasional small columns of Passamaquoddy marble. Two bay-windows, each two stories high, with brass railings along the lower ledges and around the roofs, are mostly of Carlisle stone; and between them, cut out of the Belleville stone, emerge medallion heads of Shakespeare, Milton, Dante, Franklin, and Goethe, giving the attention of the passer-by something worthy to occupy itself with. The architect, Mr. Calvert Vaux, seems to have said to himself, "Persons who walk in front of the Governor's house will naturally turn their eyes toward it, and, in order that they may not feel that they are impertinently staring into the windows, I will put before them some pieces of statuary which will invite consideration, and will justify it." These sculptural features are very cleverly wrought, and, that even the wayfaring man may not miss their significance, the names of the celebrities whom they represent are modestly engraved in the narrow bands of gray granite beneath them. *Alto-rilievo* heads of Spring, Summer, Autumn, and Winter, with surroundings appropriate to each season, appear in the Carlisle-stone brackets of the portico; and from the key-stone of the arch of the secondary entrance—which is used by the Governor's business visitors—projects the head of Michael Angelo.

The

Sky-line. The sky-line of the building has some notable architectural traits, and, being carried higher than that of its neighbors, attracts the attention of the spectator who approaches from Fourth Avenue, long before he reaches the front of the house, Mr. Vaux's long experience with the Central Park having given him unusual opportunity for developing and gratifying his taste in the interesting matter of sky-lines. The party-wall on the west side of the house is carried up several feet above the level of the roof, its topmost pediment surmounted by a flag-staff; on the east side a similar elevation is seen; and, in general, it is to be said of the façade as a whole, that its leading features are at the farthest remove from commonplaceness and conventionalism, bearing the impress of a master to whom architecture is the noblest of the fine arts.

The interior.

The interior of the building consists properly of the interiors of two adjacent structures, the ground-floor of No. 14 Gramercy Park being destined to serve exclusively as the Governor's library, and the ground-floor of No. 15 Gramercy Park as his drawing-room and dining-room. Some of the rooms in each building, and on each floor, remain very much as they have been these ten or fifteen years. But the library, the dining-room, and a few of the bedrooms, are entirely reconstructed in their wood-work and decorations. As for the library, it is probably the largest in this city, and possesses architectural features of special interest. It overflows with the Governor's vast collection of books, and is lighted by a beautiful dome of stained glass, the work of Mr. Donald MacDonald, of Boston.

Effects in stained glass.

We go into the dining-room, after passing the stained glass of the inner vestibule-doors of the main hall, and noticing, as one can not fail to notice, their beautiful effects of opalescent, pearly, and variegated tones. Here is the last word of modern art in this fascinating sphere of effort; or rather, we may say, the first word of this later American Renaissance, which our painters, turned decorators, are creating. In this instance, Mr. Lafarge has produced some newest and most purely artistic results, by an arrangement of vari-colored glass of different degrees of thickness, some of the pieces presenting the appearance of the result

sult of pouring molten glass into molten glass, the artist having been guided in the process, not by any formulated recipe, but by the dictates of his own feeling for color. No such work as this latest of our American discoveries was ever elsewhere seen in stained glass; nor could such a piece as that in Governor Tilden's vestibule-doors be duplicated, even by Mr. Lafarge himself, so great are the uncertainties of the process of mixing the colors and of firing them in the kiln. At every successive minute of the day, the passage of the daylight through these glowing windows produces its distinctive and inimitable effect. You do not tire of this work of art; its beauty offers fresh significance every time you look at it, and constitutes a direct addition of the purest kind to the sensuous pleasure of life. It tells no story, it shows no forms of men or women, gods or nondescripts, it is not literary at all; it simply brings you face to face with the sweet and subtlest glories of the "bright effluence of bright essence increate"—with light itself, sent back, festive and sportive, into its prismatic hues.

In the dining-room, the architect has produced, with complex material, an effect of great richness and perfect unity. The black-walnut wainscoting, four feet high, and several black-walnut book-cases, having been left for him as heir-looms, he proceeded to reconstruct the apartment; and, taking as the key-note of his decorative scheme the ivory tone of old carved satin-wood, he has worked up all the surroundings in harmony with it. *The dining-room.*

Let us look at this matter in detail. The wall-spaces are paneled in satin-wood, all the principal panels being low-reliefs of birds and foliage in the same firm and hard substance, in the spirit of a free and easy naturalism—the spirit of the Gothic, rather than of the Renaissance. There is no repetition of forms; there is no regular balancing of them—the same form in each corner of the panel—there is no use of geometric forms; but, in their place, such natural forms as birds, leaves, and branches, depicted in that degree of conventionalism which is necessary to an artistic representation, and arranging themselves spontaneously, as it were, without regard to order. Furthermore, the background *Satin-wood walls.*

*Satin-wood
panels.*

ground of these birds and leaves, instead of being flat and spiritless, causing them to appear like *appliqué*-work, nailed on, is roughened in various ways by the tool of the carver, each panel showing a special sort of roughening, and producing a special effect; and, still further, this irregular background is covered with gold, the very color to set off the satin-wood carvings, to heighten their tone by making it richer and darker. No other color could so well accomplish this result. Each background, therefore, has an artistic individuality as distinct as that of the pictorial representation of birds and leaves thrown out upon it, and gives the spectator the effect of a refinement of individuality as rare as it is pleasing. Moreover, while each panel, when observed closely, presents much precision of detail in its several parts, no part of the relief-work is under-cut (except, perhaps, occasionally one of the larger or thicker parts, which is too large and thick to be affected by the atmosphere, or to be chipped off by a passing touch). The sense of detail is conveyed without sculptural niggling, and also without danger of destruction. Moreover, the general treatment of each panel differs from that of any other panel: in contemplating the series you pass from realism to impressionism, through various intervening grades, and, whatever may be your taste, are almost sure to find it gratified.

The ceiling.

Of satin-wood, too, is the diapered frieze, every other block or diamond of which is gilded, and, by reason of the irregularity of its background, it gives an impression of flexibility, almost as if it were canvas. In order to blend the black-walnut of the wainscoting with the satin-wood of the walls, the line of molding just above the former is dotted with black-walnut rosettes. The ceiling, thirty-one feet square—and this squareness of dimension adds its own note of fitness to the general effect—is divided transversely, by satin-wood beams, into four parts, each end of the beams terminating in an octagonal panel of the same wood, and each division of the ceiling covered with blue tiles eight inches square, every tile being framed in ribs of satin-wood, and caught by four projections from the center of each rib, and fastened in the back to an iron plate above it. The glaze of these encaustic, turquoise-hued Low tiles

tiles gives the ceiling almost a mirror effect, and produces the great charm of changing, shifting tones. Just above the wainscoting a narrow band of tiles runs all around the room, carrying down to the black-<sup>Band of
tiles.</sup>walnut the blue of the ceiling, in a manner precisely analogous to that in which the black-walnut was carried into the satin-wood by the rosettes. The extreme sensitiveness of the design is again manifested by the fact that the lotus-leaf ornamentation which appears on the cove of the ceiling is an echo of that which appears on the cove of the porch, outside of the house. One notices, also, that the face of each bracket which adorns the cove is slightly narrower across the bottom than across the top, producing a refinement of effect that invites his sympathetic study. This beautiful room, indeed, abounds in such subtleties of design, and becomes, through them, a banqueting-chamber where the imagination and the eyes alike may feast. The octagonal panel in the center of the ceiling, just above the massive chandelier, is carved in relief, somewhat higher than that of the wall-panels, with fruits and berries; but the pictorial value of the wall-panels is greater, because the pictorial resources of birds and foliage are larger than those of fruits and berries. These panels, therefore, disclosing, each in turn, its own peculiar loveliness—not wearying by repetition, nor offending by discordancy of tone or disability of drawing, but leading on from one to another—attract and fasten the attention.

GOVERNOR TILDEN'S HOUSE, GREYSTONE.

Greystone, the country-seat of Governor Tilden, is situated on the east bank of the Hudson River, about twenty miles north of New York City. The journey thither by rail, on a fine summer morning, offers some very striking features, especially after you round the grand curve at Spuyten Duyvel; and, on arriving at Yonkers, the Governor's carriage, with its pair of bay horses sixteen hands high, awaits you. You are driven through the principal streets of Yonkers to the old Albany turnpike, which runs like a terrace along the sides of the hills, and discloses a succession of charming villas, commanding superb views of the river. Presently, on the summit of a knoll half a mile distant, the gray towers of Greystone, surrounded by bountiful foliage, make their conspicuous appearance, and in a few minutes you find yourself within the Governor's lines, and at the entrance to his villa. *The situation.*

Greystone is a huge pile of gneiss-rock, quarried from the neighboring hills, and impressive at once by its size. It contains ninety-nine rooms, and has a frontage of perhaps one hundred feet, with a central square tower. Its effectiveness lies in its massiveness, and you may scour the banks of the noble Hudson without finding its equal in this respect. The Governor purchased Greystone about five years ago, and since the purchase he has added to its belongings a large tract, so that the edifice now stands in the midst of one hundred and twenty beautiful acres of woodland slopes, broad meadows, sequestered lawns, glades, and glens. From the uppermost room of the tower, over four hundred feet above the surface *The structure.*

surface of the river, the view in any direction is magnificent. At the north, it includes the Peekskill mountains, and the environment of West Point; at the west, the Palisades; at the south, the upper part of New York City, twenty miles away, and the hills of Staten Island; at the east, the sail-decked waters of Long Island Sound; and, if you care to use the Governor's fine telescope, you can regale your eyes with details much more distant. On every hand the prospect is not less beautiful than vast.

The grounds. The immediate grounds are remarkable for some of the finest sylvan features of Nature; and the art which dealt with them has allowed these features to develop themselves with perfect freedom. It has taken quick advantage of the rare lavishment of natural woods and slopes, but has not degraded itself or them by artificialism. There are no level surfaces, but a constant succession of gentle curves and undulations, with all their variations of light and shade. To the beauty of form is added the subtler beauty of *chiaro-oscuro*, and, wherever this latter beauty could have been enhanced by planting trees or shrubs, the opportunity has been seized. During the last spring the Governor has made extensive additions in new trees and shrubs, and his place now contains excellent specimens of the rarest and the choicest arboreal

Silver-firs. species. Near the house are several large silver-firs, imported from Greece, and a unique collection of trees and shrubs of variegated leaves—golden oaks and elders, purple beeches and hazels, evergreens from deepest shades of green to deepest shades of gold, especially the Japanese arbor-vitæ—and it has been the Governor's care to arrange his color-effects so that they shall tell from the several windows of the principal rooms, each window overlooking a peculiar combination. For this purpose he has introduced very successfully a series of acolias and geraniums, the like of which is probably not to be seen elsewhere—certainly not in the Central Park, nor in Trinity Church-yard, nor in the grounds about Grace Church. The periwinkle and the silvery centauria join their forces to the scarlets and reds of the geraniums and acolias, and in the general result a dozen shades compete, not one of which appears

appears otherwise than by a process of studious selection ; and, as the Governor gazes from his mansion upon the superb color-scheme for which he has labored, his emotions may not be dissimilar to those of a painter whose sense of color has been pleased. From the rear veranda the ground descends by a succession of six terraces to the Hudson River, four hundred yards distant ; and the spruces, pines, lindens, maples, chestnuts, ashes, dogwoods, and other native growths, open vistas of beauty in various directions. The most notable single tree is the magnificent Tilden oak, seventy feet wide, symmetrical almost to a fault, and standing quite by itself, directly west of the house. These terraces, it is to be observed, are not disagreeable little ones, but on a grand scale, extensive and dignified, and fulfilling a certain architectural function in relation to the edifice itself, as is the case so often in England. The view is varied, and emphasized by the noble tulip-tree, the laurel-like foliage of the sassafras, and the deep green of the glossy-leaved pepperidge.

The Tilden oak.

In the stables are about a dozen horses, most of them from Kentucky, the latest accession to the stock being a pair of Louisville browns, sixteen hands high, which have been extensively mentioned in the newspapers. The cattle have stables and yards of their own, and near them is the extensive habitat of the poultry. There are two fine bulls, one a Jersey, the other a Guernsey, a score or more of Jersey and Guernsey cows, and half a dozen calves, one at least of which would attract the eye of the stock-fancier who cares for such "points" as solid color, and black feet, ears, muzzle, tongue, and tail. The flock of sheep are Shropshires. A pair of St. Bernard dogs, with characteristic short hair, pendulous ears, and sandy-red color marked by gray clouds, are powerful and sagacious beasts, who make the most of their liberty to roam about the place ; but the mighty mastiff, with his thick muzzle and hanging lips, could play the mischief with either of them, and is accordingly securely tied up.

The stables.

In the Governor's library, easy-chairs and the latest books abound. Scarcely a work of importance on political, social, or historical subjects

The library.

issues

*Illustrated
copy of
Milton.*

issues from the press without finding a place in the library at Greystone; and, while waiting to be read, it lies on the center-table. His *penchant* for buying all sorts of the most costly illustrated books is revealed at almost every turn you make in his magnificent house, and in addition to this trait one notices a capacity for making such books, not less than for purchasing them. His unique illustrated copy of Milton's works contains thousands of inserted plates, laboriously gathered from almost as many distinct sources, and would make the mouth of a book-collector water. Volume after volume of art-works crowd one another on the spacious shelves, and some of the old French books are extremely rare, curious, and costly. One of them, "*L'Ancienne France*," is a succinct illustrated history of old Gallic architecture.

*The sleep-
ing-rooms.*

The large hall, lofty, long, and wide, extends entirely across the building. At the right, near the front door, is the office, where the secretary is at work, beneath the portraits of William Cullen Bryant, Charles O'Connor, and Samuel J. Tilden. The stairway comes next, in an extensive recess, and the dining-room next. At the end of the hall is the entrance to the rear piazza, and on the left side one may enter either the reception-room, the drawing-room, or the library. On the second floor, the principal space is devoted to the sleeping-room, the dressing-room, and the toilet-room, of the Governor himself, which are comfortably fitted up. The principal features of the sleeping-rooms are the immense size—say forty feet by twenty—and the extensive and beautiful views commanded by the windows. At one end of the hall is a morning-room, and at the other end an afternoon-room. The chief guest-room is splendid and commodious, its furniture of satin-wood trimmed with bamboo, and its wall-hangings of blue. Not far off is the billiard-room, finished in chestnut. On the third floor are a large number of bedrooms, each furnished in its own special fashion, and each overlooking an inviting landscape.

MR. SAMUEL COLMAN'S HOUSE.

AN English visitor to the new house of Mr. G. H. Boughton, in London, wrote that the prevailing impression was one of softness, refinement, harmony; "there is nothing *bizarre* or eccentric to startle, and not seldom to annoy; no affectation, neither of gayety nor of gloomy discomfort. Mr. Boughton has brought from America a certain elegance of style in living which has not yet become common on this side of the Atlantic; less *posé* than French taste, more subtile than English." All this can be said with truth of Mr. SAMUEL COLMAN'S new house, at Newport, Rhode Island. The general style of architecture is colonial, in harmony with the spirit of the old residences in that place, although Mr. Colman, perhaps, would have preferred the effect of an old English house, had the latter been as appropriate to his present surroundings; but the architects (Messrs. McKim, Meade and White) have preserved their independence in elaborating the scheme, greatly modifying the pure colonial style. The first story is of stone; the second of brick of a kind not before applied in this direction. *Style of architecture.*

We enter the large hall, Jacobean in its leading features, and notice *Jacobean hall.* that the oak of the wainscoting and ceiling has been carefully stained, so that, when darkening, it shall be of a neutral tint—neither too red nor too green. Here, again, Mr. Colman's genius appears, for the particular staining matter that has been used here (as well as in the wood throughout the house) is the result of his own experiments. An artisan might try a thousand times to get the effect, and be unsuccessful, without a knowledge of the laws of color. Japanese leather-paper adorns the walls, but throughout the house the decorations are almost entirely

*Japanese
and Chi-
nese porce-
lains.*

entirely Persian and Eastern in feeling, with beautiful porcelains, which belong exclusively to Japan and China. People whose judgment concerning Japanese and Chinese porcelains has been founded upon observations made in cheap shops do not know what a collector's curiosities really are. A visit to Mr. Colman's collection would surprise them, and perhaps materially change some of their views with respect to the decorative possibilities of the art of those Asiatic lands. Here the sedulous and unvaried purpose has been to preserve harmony in the porcelain effects, by not mixing English wares with Eastern ones, though Persian, Japanese, and Chinese ceramics, being of the same family, do go very well together. Otherwise, things "howl" (as the painters say); the sense of homogeneousness is lost, and with it the true pleasure that the grouping is capable of giving. To mention Mr. Colman's collection in detail would not be convenient at this time, but especial attention is due to an antique Persian jar, olive-green, which stands in a cabinet in the hall. Its wondrous beauty of tone could have come only from the hands of the centuries.

*Floor of
the hall.*

The floor of the hall consists of fire-bricks, each twelve inches square, which have been subjected to a process of waxing and staining, with such results as to awaken an architect's admiration. These fire-bricks are extensively used through the building instead of fancy tiling. It is very seldom one enters a house which reflects so much, not only of its owner's taste, but of his mechanical genius, in the production of novel color-effects. So far as we know, indeed, Mr. Colman's house is unique in this respect, and its interest to architects and professional decorators is absorbing.

Paintings.

Two richly stained glass windows (made by Mr. Colman) are other attractions of this hall. There are a cabinet Corot of exceeding charm; a Delacroix, from Mr. John Taylor Johnston's late collection, representing Dante and Virgil crossing the Styx, and echoing the style of the well-known Delacroix in the Louvre—a bold and most intense piece of thinking and painting; an excellent Roybet, and a genuine Rembrandt head. As for the Corot, it is interesting to note that Mr. Colman bought

bought one of the very first Corots brought to this country, and at a time when that artist's reputation was not what it now is. The bronzes are all Japanese, and the magnificent chest in the corner was made by the celebrated Ritzwo.

The tone of Mr. Colman's library—a view of which accompanies this text—is a black-blue; the wood-work is of ebony; and the most “stunning” effect—to use a favorite term of artistic slang—is the Moorish design of the ceiling, with its background of Japanese silks, whose varied and deeply lustrous surfaces, simple and embroidered, are a perpetual feast.

The Persian idea of setting one tone against another in a mosaic pattern prevails in the decorative scheme of the drawing-room, asserting itself very confidently in opposition to any scheme founded upon a mere mixture of colors. All through the house one sees the presence of the Persian idea. In this room rose and buff form the scheme-colors of which artists are peculiarly fond, especially those who have been much in Venice. For many years Mr. Colman had this rose and buff scheme in mind, and, whenever a favorable opportunity occurred, bought articles of furniture or *bric-à-brac*—a buff-colored chair, a rose-colored vase—in accordance with it, illustrating by his own experience how much can be accomplished in the expression of a pictorial idea in decorating a room, if a person only has the idea to begin with, and holds it fast.

The coloring of the studio is taken from the tones of old Japanese armor—somewhat in the spirit of the Veterans' Room in the Seventh Regiment Armory in New York City—and, over the mantel, one notices a complete suit of this armor, which strikes the key-note of the composition. Several water-color pictures, painted recently by Mr. Colman, show that this distinguished artist not only holds his own in the sphere where he first made his reputation, but that the felicitous atmosphere, skies, and seas of fair Newport (or some other cause) have made him, in a new and riper sense, a master of the true water-color pictorial quality. These charming *aquarelles* would spend their influence

very

very winsomely as panels in any drawing-room decorated as delicately as his. One almost wonders (on leaving this house, with the regrets which such a departure must produce) that Mr. Colman has not so used them in his own delicately-decorated drawing-room.

MR. O. D. MUNN'S HOUSE.

LLEWELLYN PARK, situated on the slope of the Orange Mountain, about twelve miles west of New York City, is the site of a score or more of pretty cottages and commodious villas, in the midst of which, surrounded by abundant trees and lawns, stands the residence of Mr. O. D. MUNN, of the "Scientific American." By a noble and numerous series of terraces, directly in the rear of the edifice, the guest ascends the mountain itself, and delights in a magnificent panorama, which includes the towers of the Brooklyn Bridge, the wooded heights of Staten Island, the gray Narrows, the spires of Newark, and the gleaming roofs of perhaps ten villages of the far-reaching plain. The view of the interior of Mr. Munn's house taken for this book represents the hall, which Messrs. Lamb and Rich have recently transformed into a truly inviting retreat. The entrance-doors are each a single sheet of bevel plate-glass; the wood-work is old quartered oak, with a wainscoting of beveled panels five feet six inches high; the ceiling is laid out in beams of the same material, and the wall-spaces are hung with leather. In the rear, the hall is divided by two arcades through which the stairs appear, and across one arch of which stretches a Moorish screen of diagonal baluster-work. On each side are bays made into wide seats, surmounted by finely-divided windows of bevel plate and stained glass. Hanging from the pilasters are wrought-iron lanterns of artistic design, the hall itself being rich in furniture of heavily-carved oak, which once served its useful and artistic mission in the châteaux of Holland. One thinks of Mr. Ruskin's words: "All things that are worth doing in art are interesting and attractive when they are done. There is no law of right

*View from
the house.*

*Entrance-
doors.*

The hall.

*Capacity
of good art.*

right which consecrates dullness. The proof of a thing's being right is that it has power over the heart, that it excites us, wins us, or helps us. All good art has the capacity of pleasing, if people will attend to it; there is no law against its pleasing; but on the contrary something wrong, either in the spectator or in the art, when it ceases to please. Architecture is an art for all men to learn, because all are concerned with it; and it is so simple that there is no excuse for not being acquainted with its primary rules, any more than for ignorance of grammar or spelling, which are both of them far more difficult sciences."

Mr. Munn's house leaves a very distinct and agreeable impression upon the mind of the visitor, and the beauty of its situation is one not likely to be forgotten.

MR. WILLIAM I. RUSSELL'S HOUSE.

ON one of the pleasantest avenues of Short Hills, New Jersey, commanding an extensive rural view, stands "Redstone," the residence of Mr. WILLIAM I. RUSSELL, built by Messrs. Lamb and Rich, of New York City. The wood of the hall—two stories in height—of which we *The hall.* have an illustration in the plate, is ash, stained slightly in the direction of old oak. Easily the principal, as it is the most generous, feature, is the large mantel and fire-opening, where logs five feet long can be seen burning on a winter's night, and above which, cut in relief, runs the hospitable inscription, "Hearth Hall—Welcome All." The staircase, with balusters and fret-work in Old English design, terminates in a balcony; and on the first landing stands a tall clock, near a stained-glass window which bears the legend, "In days of old, when knights were bold," accompanied by the full-length figure of one of the knights in armor. Stained glass appears also in the outer hall-door, in the vestibule-doors, in the octagon windows of the parlor, in the top-lights of the library, in the dining-room doors, and in the transom of the door opening from the dining-room to the piazza; but the principal display is in the window of the first landing, just mentioned, which is leaded in mosaic glass, with jewels bedecking the knight's scabbard, against a background of olive-green and amber, the figure standing out from a corrugated background of azure-blue.

The wood-work of ash is repeated in the dining-room, with heavy *The dining-room.* open beam-work, and a large bay-window devoted to flowers and to lemon-trees in full fruit, the ceiling-decoration being of Japanese leather to represent old bronze plaques. In the library the finishing is in walnut,

walnut, with an arcade for the book-cases; in the drawing-room, mahogany has been used throughout, and there is an effective octagonal oriel-window.

Exteriorly, the building is of red sandstone (Belleville) to the second story, and above it of shingling. The whole effect is very graceful and strong.

*Artistic
houses at
Short Hills.*

It is worthy of note, in connection with this house, that Short Hills is a cluster of thirty-five artistic houses, each with its own individuality, surrounded by stone-ballasted roads, rolling lawns, and bountiful trees, without fences or hedges. Six years ago the place was a wilderness of forest-growth; to-day it is a beautiful village, without the nuisances of a village. There are an elegant and commodious music-hall, thoroughly equipped for dramatic and musical entertainments, amateur or professional; a handsome stone church; a large reservoir; extensive club-stables and greenhouses; running water in every house; a complete system of sewerage; and a handsome little railway-station. The houses are homes, and are occupied the year round. But the visitor sees no stores, no unsightly sheds, no country "bar," with its run of special customers—groceries and other provisions being brought daily in wagons from Milburn or Summit. Short Hills, in a word, is absolutely unique—the admiration and surprise of every visitor. It is the creation of the foresight, the enterprise, and the cultivated taste of Mr. Stewart Hartshorn, who in six years has transformed many hundred acres of wild forest-land into a model suburban village.

MR. E. E. CHASE'S HOUSE.

THE dining-room of Mr. E. E. CHASE's house, No. 14 West Forty-ninth Street (decorated by Mr. John C. Bancroft, of Boston (son of the celebrated historian), is finished chiefly in walnut, teak-wood, mahogany, and a rare South African wood, and some of the most delicate effects of its high wainscoting are produced in a single kind of wood, by so placing the pieces as to cause the grain to run in opposite directions, and by the use of small panels ornamented with rectilinear designs. Although the walls are covered with the comparatively inexpensive "Japanese cloth," its tone of old gold answers a luxurious purpose; and the small rectilinear designs that appear in relief on the wainscoting are repeated abundantly along the jambs of doors and windows, the groundwork in each case being polished black-walnut.

The ceiling is a complicated, highly-finished, and in part mosaic, pattern of mahogany, sumac, and walnut, which, when once it has attracted the eye, is sure to detain it. Very lightly, gracefully, and smoothly done, it is in perfect harmony with the scheme of the wood-work in the other parts of the room, and so treated that the subject is seen as a whole with respect to light, tones, color, and texture, Mr. Bancroft evidently understanding that merely a certain richness of some local tints does not and can not produce color proper. In fact, his sensitiveness to such matters reminds one of an artist like Veyrassat, of whose picture, "L'Abreuvoir," a distinguished writer has said: "The subject is simple enough, but how intelligently rendered! How perfectly the lines answer to each other, and enhance each other's value, without becoming entangled or ungraceful! The effect, apparently so natural, is yet

yet attained through an infinite amount of knowledge ; and, if you only lower the head of the white horse, or lift up that of the black one, you will see that the picture is completely altered, and loses all its charm. Every tone, every tint, is exactly where it should be, and the concord of the different objects constitutes an exquisite harmony. The highest light shines upon the horse in the foreground, and the deepest shade covers those placed behind. This intense white and these dark blacks are managed with such skill that there is no harshness in the general effect, and the accessories are carefully subordinated to increase the value of the group."

*Stained
glass ef-
fects.*

Especial mention is due to the inlay of geometrical designs, in delicate brass or silver lines, which adorns the main surfaces of the mantel, the frame of the mirror, and the sides of the elegant buffets. The door-panels of these buffets are mosaics of wood so finely polished as, at a distance, almost to resemble effects in stained glass ; and in the larger of the buffets the beautiful has waited upon the useful, for as soon as you open its doors a mahogany chest of fourteen drawers filled with linen is disclosed to sight. A similar stained-glass effect appears in the large semicircular transom over the doors opening into the mahogany-finished drawing-room.

Another notable feature of this beautiful dining-room is the picture-frames, which were specially designed by Mr. Bancroft in adaptation to the other wood-work.

MR. ROBERT GOELET'S HOUSE.

OF the old colonial feeling in architecture, perhaps the most magnificent example in Newport, Rhode Island, is Mr. ROBERT GOELET'S house. *At Newport.* It stands near the sea, and all its rear and side windows afford extensive and beautiful marine views. The grounds about it are very ample, are covered with grass of the tenderest green, and are laid out in wide and well-ballasted drives. No visitor to that popular watering-place would fail to notice attentively Mr. Goelet's house, while riding or walking past it; and it would be difficult to find a native who was ignorant of its precise location.

The wide and heavy front door opens directly into the principal *The hall.* hall, of which we present two illustrations, and lets in the breezes of the ocean with force enough to make every gas-jet flicker. The unusual depth, width, and height of this noble hall afforded decorative possibilities which the architects (Messrs. McKim, Meade, and White) were not slow to turn to account: and if the reader will notice the illustrations just mentioned, he will be struck, first of all, by the extensive and beautiful balcony effects of the second story; by the magnitude of the fire-place, which perhaps no hall of Norman knights ever matched; by the extent and the symmetry of the oak paneling; and by the very curious and spacious article of furniture, with its abundance of soft cushions, which invites the loungee with a hospitality that is well-nigh irresistible. On the left, as he enters by the main door, the visitor passes either into the reception-room or the dining-room; on the right, into the library, or up the grand staircase to the spacious balconies, or into the drawing-room; and, since the *portières* to these rooms are usually

usually only partly drawn, he can get from the center of the hall, just in front of the fire-place, one of the most extensive views to be found within any private house in this country. Space was not limited, in planning this luxurious mansion. There was room enough for its roomy rooms.

The library.

In his very clever essay entitled "My House: an Ideal," Mr. O. B. Bunce expresses some views that apparently do not clash with the ideal of the makers of Mr. Goelet's house—as, for instance, when he says: "A room liberally hung with curtains and *portières* seems to my imagination to have shut out the disagreeable conditions of the world, and to have inclosed within itself the peaceful serenities of home. A bald room is never a home-like room. A grand room, with bare doors and bare windows, studded with imposing furniture, and staring with its frescoes and its gildings, is a picture to chill the heart of a marble Psyche." And again: "My library is not a professional man's library nor a student's library, but simply a place where idlers over books may find recreation. Many libraries are simply splendid mausoleums, where books are buried in costly state, and men move among them with hushed breath, for fear that the ghosts of the dead will rise up and confront them. In such libraries one vast, ponderous, much-carved table stands in the center, and around are a number of deep, capacious, solemn chairs, which look as if nothing human had ever sat in them. The encircling shelves and cases look gloomily down, and a dismal array of marble or plaster busts keep guard above them. One would never venture in such a library to remove a book from its place, in fear that all its companions would utter a sepulchral protest." But of Mr. Goelet's library we may say that it is the coziest and cheeriest of literary retreats.

MR. GEORGE PEABODY WETMORE'S HOUSE.

WHEN the President of the United States was a guest of Mr. GEORGE PEABODY WETMORE last October, in Newport, on the occasion of a grand reception given in his honor, he found himself within a magnificent gray-stone villa, which contained probably the largest and finest billiard-room, and the most luxurious array of Früllini wood-carvings in the drawing-room, of any private house in this country. The billiard-room is finished exclusively in white-oak, with heavy transverse beams, an immense bay-window, a mantel-piece, and a decorative scheme uniting the merits of nobleness and simplicity to a very rare degree. The design, which is Mr. Richard M. Hunt's, affords a striking contrast to that of the drawing-room. In the former case, freshness, cheerfulness, candor, little elaboration, few nicely-calculated balances; in the latter, uncompromising fidelity to details, thoroughly sound carving and an abundance of it, and a great feeling for luxury in ornamentation. These clever specimens of his skill were produced at a time when Signor Früllini was not yet spoiled by the praises of his patrons, when he had still an artistic conscience, and when the nimbleness of his fancy was matched by the nimbleness of his fingers. It would be too much to say that the excellent Florentine designer, with whose productions Mr. Wetmore's beautiful and sumptuously-furnished drawing-room overflows, did as good work twenty or even ten years after the period to which these fine examples belong. Mr. Wetmore found him at his best, and there is not another drawing-room in the United States which exemplifies so generously and variedly the delicacy, strength, and fertility of the celebrated Italian carver. And, when the large pieces of wood-carving

*Früllini
wood-carv-
ings.*

*The draw-
ing-room.*

carving in the mantel and buffets of the dining-room are taken into consideration, these qualities seem to be set forth more luminously. Of the two general classes of artists—those who aim at exact reproduction, rendering Nature in her most common aspects, and those who choose subjects into the treatment of which imagination may enter—Signor Fralini deserves to be ranked among the latter. His best work is never coarse, never meretricious, never scenic.

*Ruskin on
originality
in archi-
tecture.*

“A day never passes,” says the author of “Modern Painters,” “without one hearing our English architects called upon to be original, and to invent a new style. There seems to me to be a wonderful misunderstanding among the majority of architects at the present day as to the very nature and meaning of originality, and of all wherein it consists. A man who has the gift will take up any style that is going, the style of his day, and will work in that, and be great in that, and make everything that he does in it look as fresh as if every thought of it had just come down from heaven. I do not say that he will not take liberties with his materials, or with his rules. I do not say that strange changes will not sometimes be wrought by his efforts, or his fancies, in both. But those changes will be instructive, natural, facile, though sometimes marvelous; and those liberties that a great speaker takes with the language, not a defiance of its rules for the sake of singularity, but inevitable, uncalculated, and brilliant consequences of an effort to express what the language, without such infraction, could not.”

Some such thoughts as these might easily be suggested by a walk through the leafy avenues of the extensive grounds adjoining Mr. Wetmore's house; certainly they are in harmony with the fine and self-contained spirit of the exterior of that massive edifice.

MR. H. G. MARQUAND'S HOUSE.

THE architectural lines of Mr. H. G. MARQUAND'S house, at Newport, are by many persons believed to be artistically the most interesting to be found in that famous watering-place; and the ever-varying splendor of the surf and far-reaching sea, as seen from the rear veranda, is tireless.

The services of several well-known American painters, have been at Mr. Marquand's command in the decoration of this edifice. Mr. John Lafarge has introduced into one of the bedrooms a gloriously effulgent window of stained glass, which is the admiration of all visitors, and the despair of most colorists; Mr. Samuel Colman has decorated some of the walls and ceilings; and Mr. Swain Gifford has painted, expressly for a panel in the colonial mantel of the reception-room, a cool and otherwise characteristic landscape, "Near Lily Pond, Ocean Drive." The same mantel shows a series of dainty wood-carvings by Früllini, after pencil-designs which were sent to Florence for the purpose; and the ceiling, with its elaborate fret-work of mahogany, is painted on mummy-cloth, by Lafarge, in Oriental designs upon a background of exquisitely-tender blues, the whole surrounded by a delicately-carved frame of mahogany, embellished with pearl and holly. The cornice, also, is hand-painted on gold ground, and the stuff used for wall-hangings was reproduced in Paris from an old piece of French tapestry of the period of Louis Quinze. Between the two windows is an embroidered panel, representing St. Sebastian and a variety of lineal ornamentations, and being a piece of an old ecclesiastical vestment. All the wood-work is of chestnut, and the mantel-panels, some of them convex and others concave, produce a winsome effect.

*Decoration
by American
painters.*

In

Art-objects. In one of the cabinets are rare porcelains, rare fans, and rare books. Very fine are the Imari plates, and a gold-lacquered box two or three hundred years old, each coat of lacquer having taken perhaps six months to dry, and the box itself five years to make; a copy of the Russian-silver baptismal bowl of Prince Alexis, with an inscription in Russian around the edge; a dozen small brandy-cups of Russian silver, exquisitely engraved, and once presented to the actor Fechter; and a set of Bristol *faïence*—four cups and saucers—characteristically simple in lines and forms.

Dining-room. In the dining-room we note the fender and andirons—beautiful reproductions of early French work; the Chinese porcelains, especially a very rare rose-colored mug, and the “grains-of-rice” bowl; the figures of Spenser and Milton in the stained-glass windows; a masterly full-length portrait of an old lady by Ovens, pupil of Rembrandt; and an equally masterly full-length portrait of a burgomaster, by an unknown Fleming who might almost pass for a Van der Helst.

Drawing-room. In the parlor (which is finished in ash) the large turquoise vase on the mantel belongs to the finest Ming period, having been made in the reign of Wanli, three hundred years ago. The exquisitely-carved Florentine casket was purchased by Mr. Marquand, in Florence, more than thirty years ago. The side-windows, of stained glass, are from Salisbury Cathedral; and the center window was painted to order by Mr. G. H. Boughton. Mr. Marquand’s magnificent new house, now erecting in New York City, will contain the most of his extensive and well-known collection of porcelains, Spanish tapestries, and old masters. This, as well as the Newport house, is by R. M. Hunt.

MRS. ROBERT L. STUART'S HOUSE.

WE give three illustrations of the interior of Mrs. ROBERT L. STUART'S new brown-stone Italian Renaissance house, at 961 Fifth Avenue. Its vestibule, wainscoted in red Griotte marble, has a floor of marble mosaic, walls decorated in color, and a vaulted ceiling. The high, mahogany wainscoting of the main hall supports pilasters at intervals, which carry the subdividing arches; and on the left is the staircase-hall, surmounted by a dome of stained glass, and showing a plaster frieze ornamented with Lucca della Robbia figures in relief. The extreme end opens into the picture-gallery—an oblong room with the corners cut off, devoted to the late Mr. Stuart's fine collections of modern oil-paintings and of minerals, its chief architectural feature being the series of ebonized-oak cabinets below the picture-line. It is copiously illuminated by a sky-light.

From this gallery we return by the dining-room, whose finishing is of English oak, and the massive beams of whose ceiling are carried on brackets, between which appears a molded frieze of plaster decoration in color, while the central part of the ceiling is treated in a lighter manner with *papier-maché* decoration. The walls are covered with stamped leather, and the *portières* of blue-green plush are embroidered with garlands of flowers. African marble shines in and about the mantel, running up, in the form of pedestals, to receive the gas-fixtures, which are basket-shaped, with sprays of metal-work, and with blown-glass flowers, each of which acts as a shade for a gas-jet. The parquetry-floor, into whose ground of oak a variety of precious woods has been introduced, is partly covered by a rich Turkish rug, made to fit

fit the room. All the embroideries were wrought in the embroidery-room of the Messrs. Herter; the plaster-work was modeled by their own modelers, after designs severally appropriate; all the wood-work, furniture, and decorations came from the same source; and, in connection with their qualities of design and execution, mention should be made of Mr. William B. Bigelow, the architect, who has general charge of the department of design of the Messrs. Herter's establishment. The cost of furnishing and decorating the first floor of this house is stated at one hundred and fifty thousand dollars.

*Enameled
bass-wood.*

In the drawing-room the enameled bass-wood, ornamented in *papier-maché*, and picked out in different colors of gold and in pale colors to harmonize with the wall-coverings and the paintings of the ceiling, presents a general tone of ivory. The ceiling offers a large central oval panel of hand-painted canvas, representing Art, and consisting of a group of many life-size figures. Rich garlands of flowers, with youthful figures swinging in or playing around them, adorn the frieze, which is divided into panels by brackets, carried by pilasters that rest on the wainscoting; and the whole scheme of decoration is replete with richness of coloring and lavishness of modeling that give a very sumptuous effect. Particular note is to be made of the exquisite

*Old Spanish
Embroidery.*

piece of old Spanish embroidery—a red-silk ground embroidered in gold and many colors—once used in the processional festivals of the Catholic Church, and now serving the modest purpose of a *portière* to the hall-door. The two other *portières* in the room are of Aubusson tapestry. Two small plaques of Limoges enamel, exquisitely wrought by Barbédienne, take their places among the applied ornaments in gilt bronze that deck the superb mantel of African onyx. The furniture, corresponding in finish with the room, shows ivory enamel and gilt, and the upholstery is of the same materials as the wall-coverings, namely, Louis Quinze damask, with a cherry ground. The lighting is effected by two rich bronze chandeliers, profusely adorned with ornaments of cut crystal, and hung at each end of the large picture of the ceiling, and also by wall-brackets at intervals. Two immense Sèvres vases, on onyx pedestals,

tals, with large figure-panels on blue grounds, and with settings of gilt bronze, stand at either side of the mantel, and above, a large mirror, framed in pilasters, connects it with the ceiling. Four choice and appropriate oil-paintings hang on the walls. The Axminster carpet was designed for the room, and woven in one piece.

Mrs. Stuart's library—a front room, on the right of the principal entrance to the house—is finished in ebonized cherry, with brass inlay, and the general feeling of its details is a free Moresque. The walls are covered with a tapestry-stuff, whose design is worked out in gilt thread, and there are high book-cases of ebonized cherry all along them. The painted ceiling is Moresque. *A Moresque library.*

Across the hall, and, like the library, fronting on Fifth Avenue, is the elegant reception-room, finished in rose-wood, with massive rose-wood doors and mantel. Mrs. Stuart's house is very spacious, and its prevailing spirit is a tempered sumptuousness.

MR. SAMUEL P. HINCKLEY'S HOUSE.

AT Lawrence, Long Island, a short distance from New York City, is Mr. SAMUEL P. HINCKLEY'S new house, built after designs by Messrs. Lamb and Rich, architects, in a simple, English domestic style, with practically two fronts, one on the road and the other on the garden. One hundred and fourteen feet long by thirty feet deep; with large, airy rooms, extending for the most part entirely across; with commodious piazzas on the south and west; on the first story having old-fashioned, solid-panel shutters, with moon-shaped slits in their upper panel, instead of the usual slatted blinds; with chimneys very large and low—they project from the roof only a foot and a half—and, with the second story colored an old gold, the base courses an Indian-red, and the roof allowed to obtain a foxy tone from the weather, this house commands attention at first sight.

The interior is finished in pine, treated by various methods. In the hall, next to the Dutch doors of the south side, appear the transomed English-casement windows shown in the illustration, which completely fill the remaining space of the wall. The fire-place, on the west side, has an opening six feet six inches wide, and a mantel eleven feet wide, over which a large hood is supported by four brackets, whose three intervening spaces show each a lion rampant in relief. The shelf is heavily molded in dental and other courses, and on either side doors lead into the parlor. Directly opposite, a door-way, seven feet wide, opens into the dining-room, and, when standing there, you face the mantel of that room, which is nearly as large as that of the hall. By a staircase eight feet wide at the start the first landing is reached, where

*Chimneys
large and
low.*

*A mantel
eleven feet
wide.*

a large window of stained glass presents the coats-of-arms of Mr. Hinckley and Mrs. Hinckley, the effect being produced very simply—by the lead-work, rather than by the color.

The tone of the parlor is white and yellow; the furnishings are in yellow, and the old colonial mantel, with its six and a half feet of fire-opening, and the furniture, modeled on colonial antiques in hardwood, are painted in white. The brass and iron work throughout the interior is very rich, and particular mention may be made of the old hinges, escutcheon, and knocker of the outside door, hammered out of old iron.

Old colonial furniture.

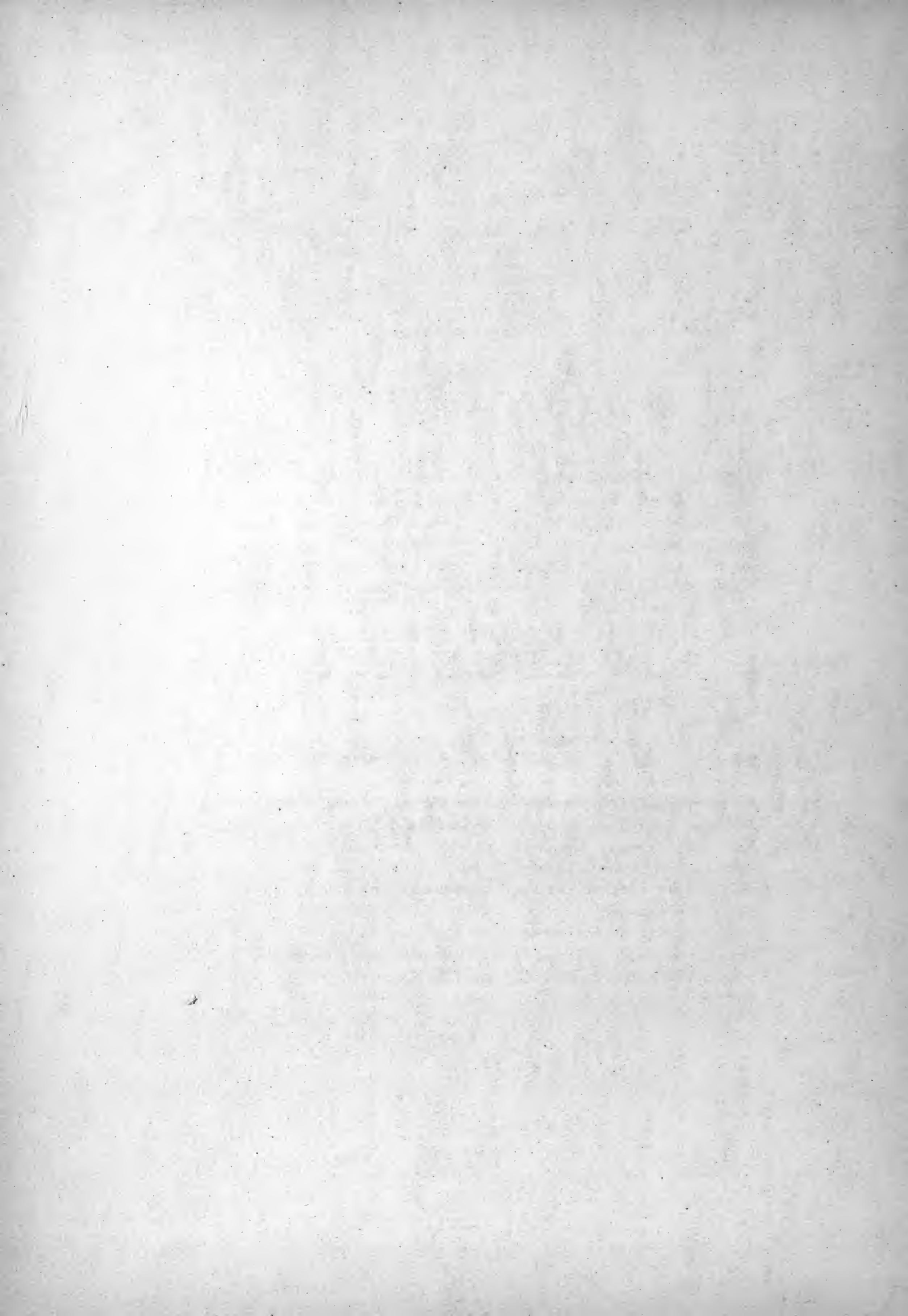
The dining-room has a wainscoting seven feet high, painted a Brandon red; a ceiling of stamped leather, crossed by open beam-work; and old-fashioned colonial sideboards, of dark, rich mahogany. Next to this room is the "Den," in blue, its great feature the low, wide divan, covered with drapery, and provided with pillows that foster some reminiscences of the Orient.

Old colonial fire-place.

Over the parlor is a bedroom, twenty feet by thirty, its ceiling only eight feet and a half high, with massive beams. The brick-work of the mantel is spotted with tiles. Connecting with this apartment are the owner's room, the boys' rooms, and the large nursery, all along the garden-front, and all provided with Dutch doors. Pictorial Walter Crane paper covers the walls of the nursery, the old colonial fire-place is decorated with picture-tiles, and the beautifully-designed mantel has a center-piece of carved pine—a sun on waves. The guest-room is in white and blue—the paper bluish, the furniture white. The play-room in the attic has an immense fire-place, bricked to the ceiling, the center of its breast displaying a *terra-cotta* tile two feet square. The key-stone of the arch of the fire-opening is a lion's head in *terra-cotta*.

A general feature of the interior of Mr. Hinckley's house is the window-seats in nearly every room, with their old-fashioned, twisted arms supported by turned columns; and a conspicuous feature of the exterior is the plaster-work of the west gable, with its decoration of bottles, on which the sunshine scintillates. On the face of one of the piazza-gables

piazza-gables stands a sun-dial, surmounted by the brave old Roman legend, "*Vivimus vivamus.*" The glass-work throughout the building is extremely simple, its three prevailing tones being a cathedral white, a subdued golden yellow, and a faint olive green. The heating is by steam and the lighting by gas, which itself is lit by electricity. Much of the furniture was made after pieces on exhibition in museums—the Governor Carver chair in the hall, for instance. The generous size, the low ceilings of the rooms, and the studied simplicity of detail throughout, give to Mr. Hinckley's interesting house an impression of home-like comfort.



HON. HAMILTON FISH'S HOUSE.

THE drawing-room of Mr. HAMILTON FISH's house, at No. 251 East Seventeenth Street, has recently been entirely transformed by Messrs. Louis C. Tiffany and Company, and an illustration of the work appears in this volume. The central effect is the old carved marble mantel-piece, above which the mirror, in a metal frame, is divided into various designs, and inclosed in an outer frame of East-Indian panels of carved teak-wood, lightened up with bronze on the projecting points. *A mirror-frame of mirrors.*

The general tone of the room is of blue and old ivory—peacock-blue plush in the wainscoting, paneled off with wood, of old ivory color. The plaster frieze, Moorish in spirit, has low reliefs of bronze and delicate colors, its idea being carried into the simply-treated ceiling, of fine stencil-work with a flat border.

Four Venetian chandeliers hang near the corners of the ceiling. The curtains, combining the colors of the wainscoting and the other wood-work, are of old blue plush and chocolate plush. They carry out the design of the wainscoting. The *portières* are of blue silk, a few shades lighter than the wainscoting, and there is an ascending scale of color from the floor to the ceiling. The material of the wainscoting is plush, paneled off by narrow strips of wood. The white-mahogany center-table has wrought-copper hinges, and trimmings of the same metal. *Plush wainscot.*

This handsome drawing-room opens into a semicircular music-room, adorned with several life-size marble statues of great beauty; thence into the sitting-room, at the end of which is a recumbent marble group by Crawford, and thence into the dining-room. The magnificent staircase

staircase of the main hall, elaborately carved, leads up to a large stained-glass window, above the first landing, whose deep, rich tones are a source of constant delight.

Governor Fish's library is opposite the drawing-room. His house abounds in costly treasures of art.

THE WHITE HOUSE.

IN the winter of 1882-'83 some important alterations took place in the interior of the WHITE HOUSE, at Washington. The work was intrusted to Messrs. Louis C. Tiffany and Company, of New York, who soon made themselves felt in an entirely novel and beautiful scheme of decoration. As the principal rooms of the White House are used chiefly at night, the designs of those artists were instituted with a view to gas-light effects. In the East Room, the largest of the series, which is devoted to receptions on great occasions, and has the dimensions of eighty by forty feet, considerable work had already been done, and it was necessary only to lay a new carpet—an Axminster, of a Sienna color, to harmonize with the prevailing white-and-gold decoration—and to deck the ceiling with a repetition of a small mosaic pattern, in silver-leaf, which easily receives the reflection of the carpet, and is in accord with the old colonial spirit of the previous ornamentation.

*Decoration
of the East
Room.*

The corridor-screen, of colored glass, in opalescent colors, showing a design of a conventionalized eagle, flag, and other national emblems, was substituted for the ground-glass partition that formerly divided the corridor from the vestibule. It has two doors, and its center consists of a single, many-hued panel, in which appear four eagles, grouped about a shield, and four rosettes, inscribed with the monogram "U. S. A." Both sides of this screen are freely reached by the light.

The Blue Room was suffered to remain a blue room, although important modifications were introduced into the general effect, by a new blue-gray carpet, newly gilded and upholstered furniture, and new mural and ceiling painting. In place of the old panels of the ceiling,
appear

*Decoration
of the Blue
Room.*

appear ovals of a silvery tone, whose centers bear shields of colored metals. The frieze, eight feet wide, is figure and geometrical relief in silver and gray, and the walls are painted to harmonize with these tones, the lower spaces being of a robin's-egg blue, with a band four feet wide of a tone slightly darker, and the general aspect of the color-scheme being a gradation from darks below to silvers and bluish-whites above. The wood-work has received some silver lines, and, although the old lambrequins and mirrors remain, the blue and gold silk canvas of the furniture is echoed in the material of the new curtains, which show wide bands of plush at the bottom and narrow bands of plush at the top, and are held back by bands of momie-cloth. Four circular sconces, each having seven gas-jets, are each provided with a background, or rosette, three feet in diameter, composed of fantastic shapes of colored glass interspersed with little mirrors, to produce a scintillating effect of great variety and brilliancy, which is enhanced by the pendent drops of iridescent glass affixed to the arms that hold the jets. The method of manufacturing the wrinkled glass of the rosette is described as follows: "A large knob or ball of glass is attached to the end of a long blow-pipe, and, while red hot, is held over an iron table and cut off with a pair of shears. It is then rolled with an iron roller, and picked up with a pair of pincers and swung back and forth. When thrown on the table and allowed partly to cool, the side next to the table is hotter than the rolled side, and the unequal contraction produces the wrinkles."

*The Blue
Room.*

The fire-opening of the Blue Room is framed in silver, and the space between it and the mantel is covered by a mosaic of tile and glass-work, whose color corresponds to that of the rest of the room, while the mantel-shelf hides under a lambrequin of blue and gold silk canvas, whose tone and texture harmonize with those of the curtains and the furniture-covering. The grain of the wood shows in the doors.

The principal changes in the state dining-room appear in the fawn-color of the walls and the primrose and lemon of the ceiling, where also is a border of rosettes, of tones midway between those of the ceiling

ceiling and the walls. Glass doors take the place of the windows that once opened into the conservatory, thus affording easy ingress into that floral retreat, and the new table will accommodate forty guests—eight more than the old one.

The Red Room has a new mantel and fire-place, and added hues *The Red Room.* of crimson and brown; and much care has been expended on the complex design of stars, in two colored metals on a gold ground, which adorns the ceiling, and also on the stripes of the national flag which appear in the border. All the wainscoting and other wood-work is in reds, which are dark at the bottom and lighter toward the top. The large mantel has uprights of carved fasces, terminating in scrolls, and the fire-opening is surrounded by glass tiles, in amber and red, and by slightly-sunken panels of Japanese leather. Below the old mirror, and directly above the mantel-shelf, is a mosaic of glass, studded with glass gems. The hearth has brown tiles and large brass andirons.

In addition to its new glass screen, the corridor has been generally *The corridor.* transformed. Intricate scroll-work and other linear designs, in gold and ivory-white, appear on the ceiling, together with a score of rosettes of Indian brass. The cornice and frieze, separated from each other by a line of perforated Indian brass, are ornamented with rich traceries of gold, and the walls are olive-golden-hued. The two niches that hold the majolica pots and their immense palms are gilded and hammered, and the wood-work is a dark crimson, with play of golden tracery. The beauty and artistic value of the Messrs. Tiffany's decorations are best appreciated by those guests who know how the White House used to look.

MR. JACOB RUPPERT'S HOUSE.

MR. JACOB RUPPERT'S new brown-stone house, at 93d Street and Fifth Avenue, built by Mr. William Schickel, and decorated by the Messrs. Herter Brothers, is one of the most notable structures in the region of the Central Park. Entering the long hall, the visitor observes a German Renaissance treatment, in the subdividing wooden arches carried by wooden pilasters, and in the vaulted ceiling of the first division, which forms an ante-hall in effect, the result being obtained by the special decorative scheme, rather than by architectural projections. From this ante-hall a door opens at the right into the reception-room, and at the left into the drawing-room; and beyond, in the staircase-hall, the stairs lead up to the third story, where they are surmounted by a beautifully-elaborated dome in plaster relief, with paintings on canvas by Mr. C. X. Harris, representing the Four Seasons, symbolized by youthful, floating figures, the alternate panels having richly-plumed birds, and the decorative motive of the background—heavy garlands of leaves and flowers festooned with floating ribbons against a tender gray sky—running through the whole composition. The dome culminates in a rich stained-glass sky-light, which lights the hall below with a mellow, diffused light. The farther end of the hall, treated in a manner similar to that of the anteroom, gives access on the left to the library, on the right to the servants' department, and at the rear to the dining-room—a richly-paneled and wainscoted apartment in antique oak, its dimensions large, high, and well-proportioned, and its oaken ceiling divided by beams carried by wall-brackets. The main features are the spacious bay-window on the north side and the fine mantel-motive opposite

*German
Renaissance.*

The dining-room.

opposite, the fire-place being recessed with seats at either side, and surmounted by a gallery for musicians, supported by caryatides, in the form of satyrs, carved out of solid oak. Leather-paper in relief, of a general soft tone, with designs of grapes and leaves in gold on a dull-red background, covers the wall-spaces, and the frieze shows a Bacchanalian procession of children, leopards, and so on, carrying appropriate emblems.

The library.

Mr. Ruppert's library has high, well-filled book-cases, of Circassian walnut; wall-spaces covered with a woven tapestry-stuff; ceiling divided by heavy and profusely-carved beams of the same wood, the panels formed thereby being covered with paintings, on canvas, of allegorical subjects, by Toggetti. The bay-window is partly hidden by a screen of open-work, with spindles, etc.; the mantel shows a large and varied amount of wood-carving; and the furniture, made principally of Circassian walnut, after designs in accord with the style and feeling of the permanent decorations of the room, includes a number of odd pieces which contrast, yet harmonize, with the rest.

Louis Seize treatment.

But in the drawing-room we leave all traces of the German Renaissance, and encounter a modified Louis Seize treatment in the low wainscoting of wood, painted in a warm ivory tone, and enriched with *papier-maché* ornaments, relieved by gilding, and a little soft red introduced to heighten the effect; in the rich casings of doors and windows, painted after a similar fashion; in the high, wide frieze of canvas, where the artist's brush depicts a glad procession of children indulging in various sports and games, on a gold background; and in the elaborately-ornamented ceiling, whose spaces, formed by the subdivisions of the plastering, are decorated with gracefully-modeled Renaissance panels, or flowing ornaments in color. Open-work screens, of carved and gilded wood, fill the heads of the windows, and stand out beside the tender pink of the Louis Quinze damask that hangs on the walls.

Onyx mantel-piece.

The chief feature of the north side of the room is the onyx mantel-piece, with its enrichments of bronze and its magnificent mirror, and other large mirrors hang on the opposite wall, not facing the mantel, and thereby giving a pleasing diversity to the reflections. An arched motive

motive frames in the circular bay-window in the tower, and is supported by onyx columns, with bronze caps and bases, resting on pedestals of onyx. Onyx columns. The furniture, delicate and graceful in forms, is of enameled wood, whose tone and design correspond with those of the room. The large chandelier is of gilt bronze; and the handsome Axminster carpet, of tender tone, was woven to fit the room, whose entire general effect is singularly unified and complete.

The small reception-room, to the right of the principal entrance, has wood-work of ebonized cherry, with inlays of brass, and furniture to match. The walls are papered with a Moorish design; and the plaster relief of the frieze, based on motives of India carving, and the frescoed ceiling, are in a manner to suggest a general blending of Oriental styles.

The Trinkstube is in the basement; it is modeled on the rooms in the old German taverns; the walls are wainscoted in dark oak, with a wide frieze of grapes and leaves drawn on the wood with a red-hot iron, and, where grapes or flowers occur, colored-glass jewels are let in, giving a very quaint and peculiar effect. At one end of the room the head of a huge hogshead is let in, and, opening it by turning an old brass spigot, a closet is discovered. Basement decoration. The ceiling is a barrel-vault, the decorations for which were painted in Munich, in a truly old German spirit. The furniture consists in heavy tables and settles, in the old German character; and all around are pots, flagons, and platters, many of them skillful reproductions of old pieces, and which were imported especially for the room. The windows are glazed with bull's-eyes of glass, leaded together. The billiard-room adjoins the Trinkstube.

MR. J. H. SHOENBERGER'S HOUSE.

THE decorations of Mr. J. H. SHOENBERGER'S house, No. 43 West Fifty-seventh Street, done mainly by Messrs. D. S. Hess and Company, show, in the frescoes of the vestibule, a new process of working out designs in wet plaster, introducing different colors of bronze, with a result like that of tile-work. In the *entrée*-room the Renaissance ceiling has a representation, on a bronze ground, of four caryatides supporting the center-piece, and surrounded by rich lineal and floral decoration. Ceiling of *entrée*-room. The side-wall, opposite the parlor-door, contains a painting on canvas after Guido Reni, the subject being Phœbus Apollo driving his horses in the midst of allegorical figures, who personate the hours of the day: the picture, treated as a part of the mural decoration, seems to be framed in a fresco Renaissance border, in silver and gold, while the rest of the wall has an all-over pattern, on a sage ground. The mantel and wainscoting are of oak; and, beyond the *entrée*-room, the staircase-walls of the main hall show Cupids carrying garlands of flowers, on clouds beneath a blue sky, the fresco scheme of the upper halls being chiefly a balcony with growing flowers.

A Louis Seize spirit pervades the frescoes of the drawing-room, where, on the ceiling, appears a group of the Three Graces, copied from a celebrated mural design in the Château of Fontainebleau. Frescoes in drawing-room. Rich silks, woven to imitate lace-work on a blue ground, hang on the walls; and the frieze is decorated in a style corresponding to that of the ceiling. All the wood-work is of rose-wood, and special attention is easily given to the screen of stained glass, ornamented with draperies of peacock-blue plush, which divides the drawing-room from the music-room.

The

The furniture, upholstered with varied combinations of silk *velours* and plush, presents an abundance of richly-carved wood-work.

Music-room.

The music-room reflects a Persian motive in blue, gray, and silver, colors that make it, perhaps, as nearly light as a middle room can be; and, in the library that adjoins it, the frescoed ceiling has several allegorical panels, and the side-walls are elaborated with Renaissance hand-work, of different shades of bronze, on a ground of crimson gold.

Al-pasto ceiling.

To the dining-room belongs the chief distinction, with its high mahogany wainscoting, its elaborate mahogany cupboards on each side of the mahogany mantel, and its handsome mahogany sideboard, in a niche opposite the mantel. The northern end forms a recess which might be used as a smoking-room, and is separated from the dining-room proper by *portières* of dark-olive plush and tapestry. The ceiling, executed in *al-pasto* work, in a combination of different bronzes and gold, of tones rich but subdued, is surrounded by an intricate border of vines, grapes, and leaves on a sanded ground, while the frieze, painted on canvas, and divided by Renaissance-panel ornamentation, represents various scenes of animal life; and the wall-spaces are covered with raised leather-paper. The upper part of the mahogany sideboard constitutes a stained-glass panel, which receives and reflects the light directly from out-doors.

Mr. Shoenberger's "Den," up-stairs, has been finished in ash, with decorations entirely Moresque.

MR. H. VICTOR NEWCOMB'S HALL AT ELBERON



MR. H. VICTOR NEWCOMB'S HALL AT ELBERON (Second View).



MR. BRADLEY MARTIN'S DRAWING-ROOM.



MR. BRADLEY MARTIN'S DINING-ROOM.





MR. BRADLEY MARTIN'S DINING-ROOM (Second View).



MR. WALTER HUNNEWELL'S HALL.



MR. WALTER HUNNEWELL'S DRAWING-ROOM.



MR. J. C. PHILLIPS'S HALL



MR. J. C. PHILLIPS'S DRAWING-ROOM.

MR. J. C. PHILLIPS'S DINING-ROOM.



MR. E. ROLLINS MORSE'S DRAWING-ROOM.

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MR. ROBERT TREAT PAINE'S (JR.) DINING-ROOM.



MR. C. H. JOY'S LIBRARY.



MR. HOLLIS HUNNEWELL'S DRAWING-ROOM.



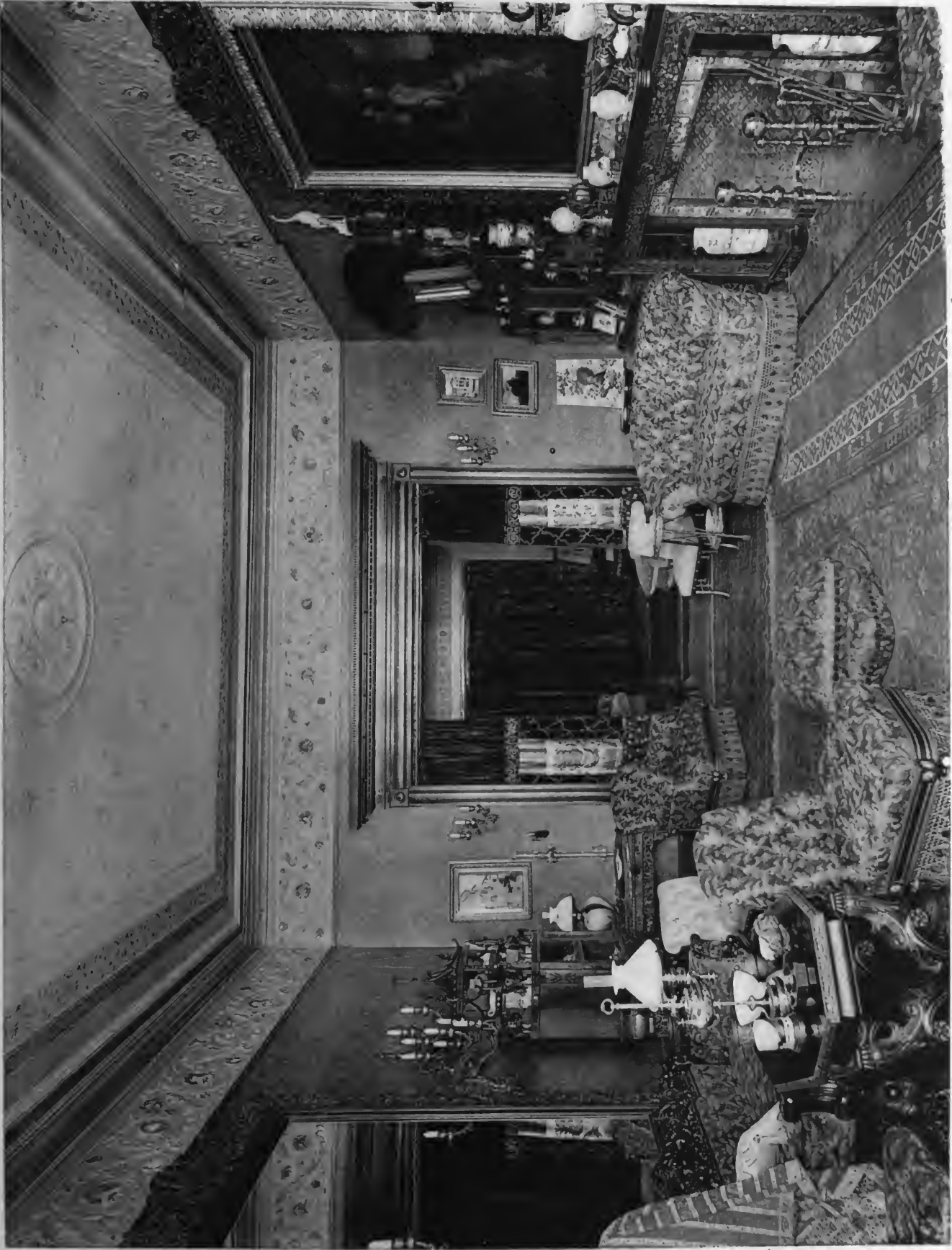
MR. HOLLIS HUNNEWELL'S TAPESTRY-ROOM.



MRS. D. N. SPOONER'S HALL.



MRS. D. N. SPOONER'S DRAWING-ROOM.



MRS. D. N. SPOONER'S DINING-ROOM.



MR. HENRY J. WILLING'S HALL.



MR. HENRY J. WILLING'S DRAWING-ROOM.



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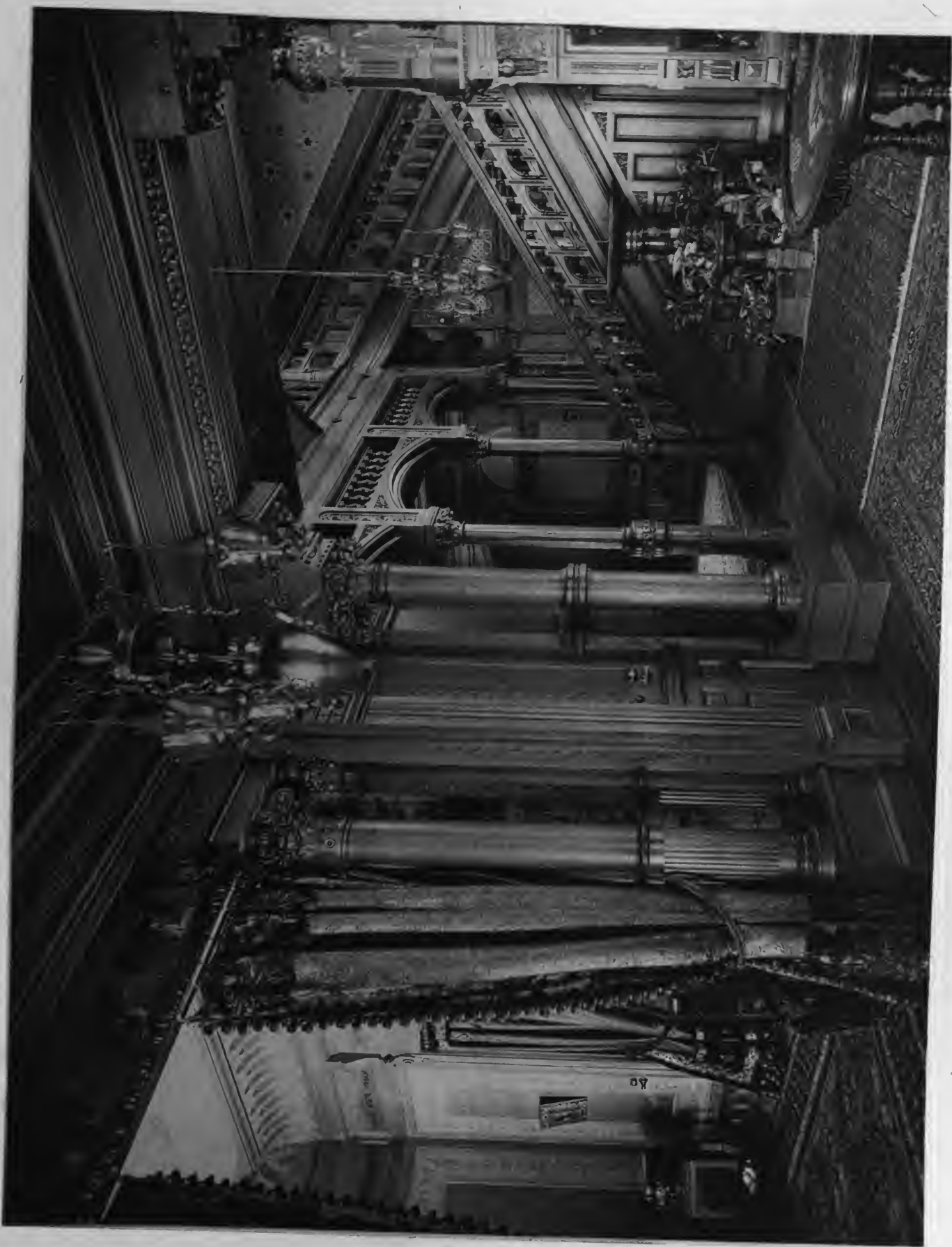
MR. S. M. NICKERSON'S HALL.



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MR. J. W. DOANE'S HALL (Second View).

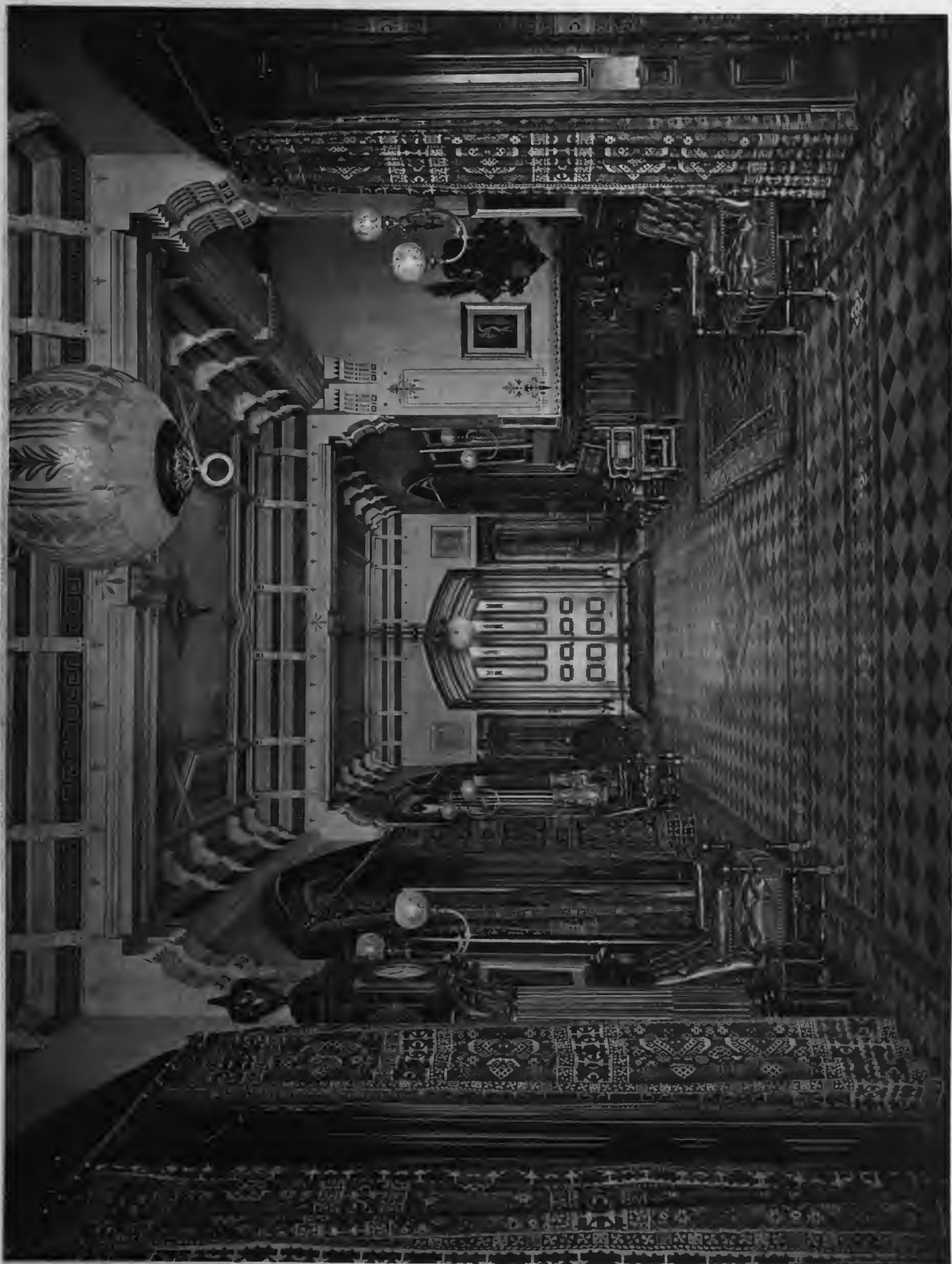




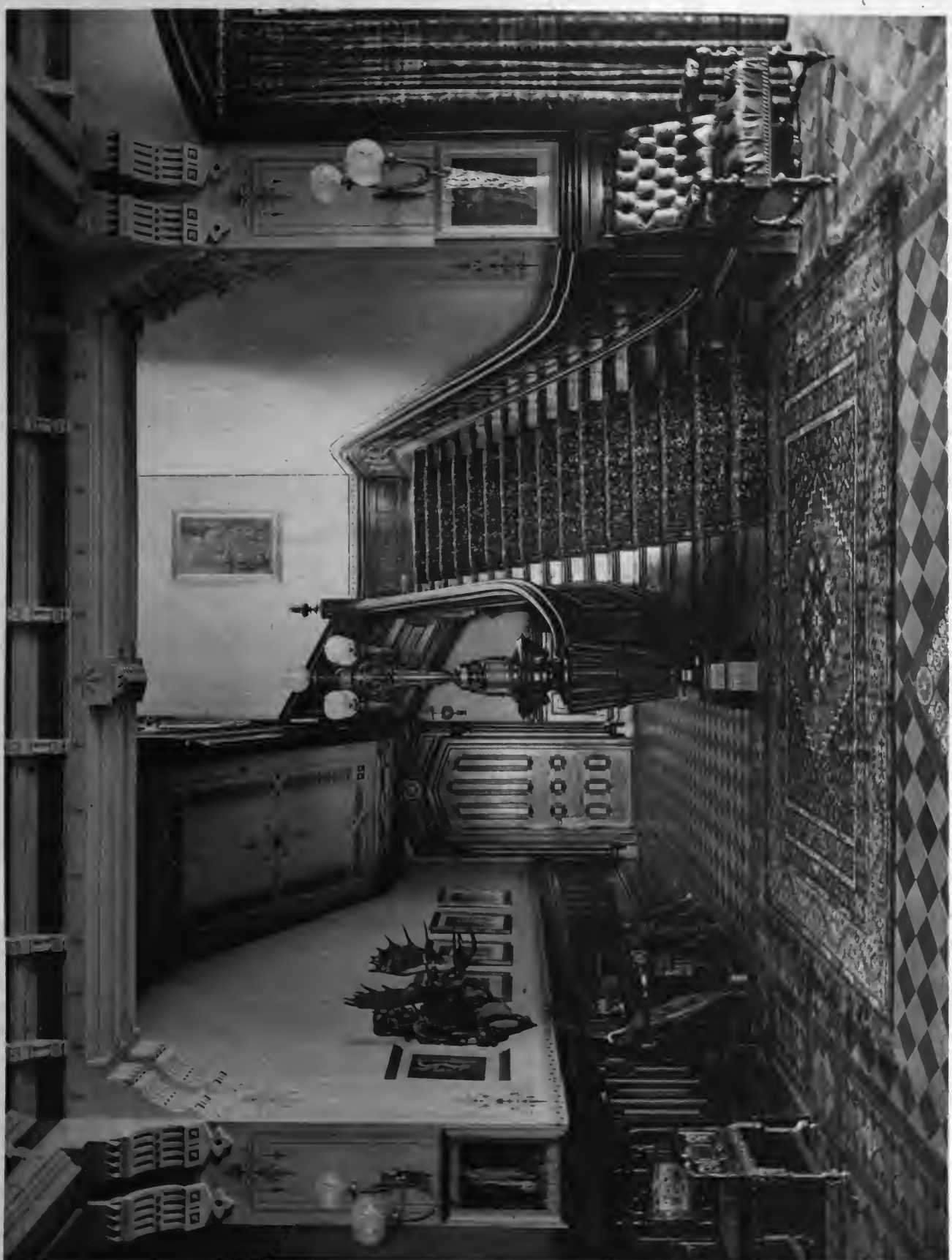
GOVERNOR TILDEN'S DINING-ROOM.



GOVERNOR TILDEN'S HALL (GREYSTONE).



GOVERNOR TILDEN'S STAIRWAY (GREYSTONE).



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MR. ROBERT GOELET'S HALL (*First View*).



MR. ROBERT GOELET'S HALL (Second View).



MR. GEORGE PEABODY WETMORE'S LIBRARY.



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Chatham
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MR. GEORGE PEABODY WETMORE'S DINING-ROOM.



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MR. H. G. MARQUAND'S DINING-ROOM.



MRS. R. L. STUART'S GALLERY.



MRS. F. L. STUART'S DINING-ROOM.



MRS. R. L. STUART'S DRAWING-ROOM.



MR. SAMUEL P. HINCKLEY'S HALL.



HON. HAMILTON FISH'S DRAWING-ROOM



THE WHITE HOUSE, EAST ROOM.



MR. J. RUPPERT'S DINING-ROOM.





MR. J. H. SHOENBERGER'S ENTRÉE-ROOM.



MR. J. H. SHOENBERGER'S DINING-ROOM.



